

"JULIA"

FADE IN

1 LONG SHOT - A WOMAN (LILLIAN) - (1962) DAY 1

She is sitting in a rowboat on very quiet water, a shadowy silhouette in the morning mist. Reeds in foreground.

LILLIAN is past middle-age. She is wearing an old, wide-brimmed straw hat, a man's loose shirt, dark pants, glasses. She is fishing, deep in thought. Finally:

LILLIAN'S VOICE (O.S.)

Old paint on canvas as it ages  
sometimes becomes transparent.  
When that happens, it is possible,  
in some pictures, to see the original  
lines; a tree will show through a  
woman's dress, a child makes way for  
a dog, a boat is no longer on an open  
sea. That is called pentimento because  
the painter 'repented', changed his  
mind.

DISSOLVE

2 CLOSE UP - LILLIAN'S EYES 2

as they look into the past.

LILLIAN'S VOICE (O.S.)

The paint has aged now and I want to  
see what was there for me once, what  
is there for me now.

DISSOLVE

3 LONG SHOT - A PASSENGER TRAIN - (1937) NIGHT 3

moving through the French countryside towards the German border.

ANGLE UP at one of the compartment windows, showing a diffused view of THREE FIGURES (WOMEN). A prismatic, multicoloured distortion.

4 FINAL SHOT - TRAIN 4

as it roars frighteningly close. Under the sound of the train we can barely make out the first few, distorted bars of "YOU'RE THE TCP" played by a small, stringed orchestra.

CUT TO

5 EXT. EXPANSIVE LAWN ON LONG ISLAND SOUND - SUMMER 5  
(1952) DAY

A garden party at a large estate.

6 VERY TIGHT SHOT - A PLUMP YOUNG MAN 6

Overdressed for boating, Captain's cap. Blue blazer. White ducks. Full rosy cheeks. A highball in one hand. A small sandwich, dripping, in the other. He is looking at something O.S.

CAMERA PANS to show a somewhat younger LILLIAN away from the heart of the party, standing at a stone wall which surrounds the estate. She holds a drink. The PLUMP YOUNG MAN decides to move in her direction.

7 ANGLE ON LILLIAN 7

at the stone wall. She drinks, looks out at the boats in the water. She looks back at the party. She is bored.

The PLUMP YOUNG MAN moves INTO FRAME.

PRATT

Hello, I'm Arthur Pratt. I'm a great admirer of yours, I hope you don't mind my saying so.

LILLIAN

(a polite smile)

That's very nice of you. Thank you very much.

She takes a sip of her drink.

PRATT

My father was Arthur Pratt, Senior.

LILLIAN looks up. Stunned.

Actually your name came up once when we were talking, I guess it was about one of your plays, and I remember him telling me you wrote him a letter about ...

She continues to stare at him.

Wasn't it Julia?

7 Continued

7

LILLIAN

(softly; controlled)

Yes.

PRATT

(a proud smile)

Well ... some small world. I'm  
Julia's third cousin.

LILLIAN

(quietly)

Are you.

PRATT

Being a great admirer of yours ...  
it's really rather satisfying to  
be linked with you in some way.

An uncomfortable pause. Then:

LILLIAN

Where is your father?

PRATT

My father died.

LILLIAN

Your father never answered my  
letter.

PRATT

He died two years ago. I'm  
surprised you didn't read about  
it, large piece in The Times.

LILLIAN

He was supposed to contact me  
before he died.

PRATT

Pardon me?

LILLIAN

You heard me.

PRATT

(pause - nervous  
laughter - self-  
conscious)

I'm not a lawyer, I'm not in the  
firm. I'm a banker.

LILLIAN

I don't care what you are.

PRATT

Pardon me?

LILLIAN

What ever happened to Julia's family?

PRATT

Did I upset you? I didn't mean to say --

LILLIAN

What ever happened to Julia's mother, is she dead? Is her mother dead?

PRATT

(carefully)

I think she lives in Argentina or Brazil. Really, if I said anything to annoy you, I'm ...

LILLIAN

You said very much to annoy me. What about her grandparents? They must be dead. Are they dead?

PRATT

(waits; then quietly)

Yes, ma'am. They're dead.

Long pause.

LILLIAN

(quietly)

Good ...

(stares at him)

Every one of them was a bastard.

PRATT

Actually, you're talking about my cousins. I really don't understand ...

LILLIAN

(sharply)

I don't care who I'm talking about, did they ever find the baby?

7 Continued

PRATT

I'm afraid there's been a misunderstanding.

LILLIAN

There is nothing of the kind. Did they ever find the baby?

PRATT

What baby?

LILLIAN

You know damned well what baby. The one they didn't want to find.

PRATT

I'm really sorry, but I don't know what you're talking about.

LILLIAN

Don't you?

Silence. She looks at him another moment, then softly, controlling her rage:

LILLIAN

I don't believe you.

She waits a few more beats, then moves quickly away. The young man remains frozen at the wall.

8 ANGLE FAVOURING LILLIAN

3

as she nearly collides with a WOMAN who is carrying two highball glasses. She overhears conversation as she moves on.

1ST VOICE (O.S.)

Eisenhower can have it if he wants it. And frankly I think he wants it.

2ND VOICE (O.S.)

I don't think he wants it, and I don't think he would know what to do with it if he had it.

CUT TO

9 EXT. A BEACH HOUSE - DAY 9

Secluded. Its own beach. High grass along the dunes.  
Near the house is a small vegetable garden.

LILLIAN'S VOICE (O.S.)

Dash?

10 INT. BEACH HOUSE - DAY 10

LILLIAN enters. Dressed as she was.

LILLIAN  
(shouting)

Dash!

CAMERA PANS with her as she moves through the hallway  
into the living room, continually moving.

LILLIAN  
(bellowing)

Hammett!

11 NEW ANGLE - FAVOURING HAMMETT 11

He's in his early fifties. He is standing in a doorway.  
Cool. Calm. He holds a cloth and a part of a shotgun  
which has been broken down.

LILLIAN  
(seeing him)  
You're never here.

HAMMETT  
Mr Sanderson wants you to call  
him about repairing the shutters.

LILLIAN  
I don't give a goddamn about the  
shutters.

HAMMETT  
He can come Tuesday morning.

LILLIAN  
I didn't want to go that party.  
I told you I didn't want to go alone!

HAMMETT watches her.

LILLIAN  
(mimicking Arthur  
Pratt Jnr.)  
'I'm Julia's third cousin,' said  
the silly damn fool.

11 Continued

11

She is staring at some bookshelves. HAMMETT goes to a table with whisky on it. Pours a drink. He brings it to LILLIAN. He picks up his own drink on the bookshelf, already half gone. LILLIAN lowers her head, almost cries. Doesn't.

HAMMETT

(gently)

The baby's dead, Lilly.

LILLIAN takes a stiff drink. She moves to a table. Finds a cigarette. Lights it. Then she turns to HAMMETT.

LILLIAN

If I had tried harder to find her --

HAMMETT

You tried, Lilly. Get done with it.

LILLIAN

I can't get done with it. I can't get done with things the way you do! I'm not as strong as you are.

He doesn't speak. He waits. He knows her. Finally, LILLIAN moves into another room.

LILLIAN

(mimicking the young man)

'I don't know what you're talking about' ... said the skinny third cousin with his goddamned nautical hat.

12 INT. LILLIAN'S WORKROOM

12

A typewriter set up in a corner. More books. More than we saw in the living room. Her work on a table. She looks at it. Scratch pads everywhere. Notes and newspaper articles and pictures and postcards tacked to a bulletin board. On one wall is a large map of the world. She goes to her table, slumps in a chair, lays her head on her arms. We begin to HEAR the sound of a train.

12A (Previously 23) 120  
 SHOT - A TRAIN LEAVING PARIS - (1937) NIGHT  
 the steam filling the screen.

LILLIAN'S VOICE (as in Sc. 1)  
 I think I have always known about  
 my memory.

12B (Previously 24) 123  
 SHOT - THE TRAIN THROUGH COUNTRYSIDE  
 racing from Paris. We hear its whistle.

LILLIAN'S VOICE  
 (continuing)  
 I know when the truth is distorted  
 by some drama or fantasy.

12C (Previously 25) 120  
 SHOT - A HATBOX - ON A SEAT IN TRAIN COMPARTMENT  
 Words on the box: MADAME PAULINE.

LILLIAN'S VOICE  
 (continuing)  
 But I trust absolutely what I remember  
 about ...

CUT TO

13/  
 34 DELETED 13/  
 34

35 INT. GRANDPARENTS' DINING ROOM - (1920) NIGHT 35  
 CLOSE SHOT JULIA (YOUNG)

LILLIAN'S VOICE  
 (continuing)  
 ... Julia.

36 INT. JULIA'S GRANDPARENTS' HOUSE - DINING ROOM 36  
 (1920) NIGHT

FAVOUR Julia's GRANDMOTHER at one end of a long, narrow  
 dining table. At the other end of the table we can see  
 Julia's GRANDFATHER. They are formally dressed. Between  
 them on either side of the table are the YOUNG LILLIAN  
 and JULIA. We are in the dining room of a Fifth Avenue  
 Mansion. Endless chic-shabby rooms, walls covered with

36 Continued

36

pictures, tables covered with objects of unknown value. Walls covered with garnet-coloured velvet.

Sherbet has just been served between courses. A BUTLER (RAINES) is prominent. No one speaks. They eat. LILLIAN looks to JULIA to check the proper spoon.

37 VARIOUS SHOTS

37

THE GRANDPARENTS. Old. Proper. Lifeless. It is all terribly dreary. The faint tinkling of glass and silver. The OLD WOMAN sees the OLD MAN looking at his plate. She casually snaps her fingers. RAINES approaches. She indicates the GRANDFATHER's plate. RAINES nods and begins to cut the meat on the dish into small pieces as the OLD MAN watches.

38 ANGLE FAVOURING JULIA

38

very serious, clearly unhappy, wanting the dinner to be over.

39 ANGLE FAVOURING LILLIAN

39

aware of it all. She looks toward the GRANDMOTHER. CAMERA PANS to a shot of the GRANDMOTHER's hand: the ancient fingers with an exquisite heirloom ring, a finely jewelled bracelet.

40 FULL SHOT

40

as the dinner continues in silence. The GRANDFATHER eats. The GRANDMOTHER drinks whisky from a small crystal goblet. The GRANDFATHER begins to doze.

40A ANOTHER ANGLE - DINING ROOM

40A

CAMERA PANS room to show its valuable and depressing clutter. It passes the GRANDFATHER, the BUTLER, the TWO YOUNG GIRLS, and finally the CAMERA STOPS at the GRANDMOTHER who nods, oh so slightly, to JULIA. JULIA rises. LILLIAN, too. JULIA moves to her GRANDMOTHER. Curtsies.

JULIA

(resentful ... barely  
audible)

Happy New Year, Grandmother.

40A Continued

40A

She moves to her GRANDFATHER, kisses his brow.

JULIA

Happy New Year, Grandfather.

LILLIAN is not certain what to do. She nods at the two old people as JULIA starts out of the room indicating for her to follow.

LILLIAN

(moving, whispering)

Why did we have sherbet in the middle of the meal?

JULIA

(with contempt)

It clears the palate between the fish and the meat.

As they are about to leave the room, they pass a table with framed photographs on it. One stands out. A Cecil Beaton kind of thing: a most beautiful woman at a costume ball, in a silver harlequin suit, wearing a silver top hat and silver eye mask. Her body in a straight line as it leans against the wall with one arm extended, her white-gloved hand being kissed by a gigolo in dinner clothes who is kneeling at her feet as she stares down at the top of his head.

LILLIAN

(as they move -  
whispering)

Who's that?

JULIA

It's my mother.

LILLIAN

My God!

LILLIAN's eyes linger on the photograph as she and JULIA exit.

JULIA

(as they exit)

She just got married again.

43 INT. FOYER

43

LILLIAN and JULIA approach the ornate staircase. They move up the wide carpeted steps.

LILLIAN

Where does your mother live?

JULIA

In Scotland. My mother owns a very fancy castle.

LILLIAN

Have you been there?

JULIA

Once.

LILLIAN

What's it like?

JULIA

Full of fancy people with fancy titles.

LILLIAN

Who were they?

JULIA

I don't remember. They didn't interest me. They're all very rich and famous. They just said hello to me and I don't remember.

They continue up the steps.

CUT TO

44 INT. JULIA'S ROOM - ANGLE ON PHONOGRAPH

44

as a hand puts the arm on the record. We HEAR an English-woman's voice (MAGGIE TETTE) singing in amorous French, a popular song of the period.

45 ANOTHER ANGLE - JULIA AND LILLIAN

45

They are dancing separately, then they come together and dance in the middle of the room. After a moment:

LILLIAN

Happy New Year, Julia.

JULIA

Happy New Year.

45AA (Previously 56A)

45A

INT. DARKENED ROOM (NEW YEAR'S EVE)

LILLIAN and JULIA (BOTH TEAMS) lie on the floor. They've been drinking wine. Smoking cigarettes. They speak in whispers.

JULIA

(inventing it)

I am ... Paris.

LILLIAN

I am Paris ... and ... I am a string of beads.

(Pause)

JULIA

I am Paris ... and I am a string of beads on a hot dancer.

LILLIAN

(laughs; thinks; then)

I am Paris and I am a string of beads on a hot dancer ... and outside it's Renoir and Cezanne..

JULIA

(thinks; then a great grin)

I am Paris and I am a string of beads on a hot dancer ... and outside it's Renoir and Rembrandt ... and inside it is hard and hot!

LILLIAN

Oh, Jesus, Julia!

JULIA

I don't care, I don't care!

They squeal, drink wine, giggle, still flat on the floor.

Suddenly we hear bells from outside. It is midnight. They both listen for a long time and then:

LILLIAN

Happy New Year, Julia.

JULIA

Happy New Year.

They stare up at the ceiling as the bells continue. CAMERA studies them as they listen and think of their lives that lie ahead.

CUT TO

45A (Previously 28) 45A  
INT. BEACH HOUSE - (1934) DAY

LILLIAN (now about 30) sits at a table. She wears her bathrobe and little white socks. We can see a calendar hanging on the wall with a picture of FDR on it. A typewriter on the table. She is working hard. The work clearly not coming easily. In frustration, she stands up, kicks a waste basket.

45B (Previously 29) 45B  
EXT. BEACH - ANGLE ON A YOUNGER HAMMETT - DUSK

as he moves up beach towards the house. HAMMETT pulls a gunnysack behind him.

45C (Previously 30) 45C  
ANGLE ON LILLIAN AT DOOR (THROUGH SCREEN)

She has a drink in her hand.

LILLIAN  
It's not working again Hammett.  
It's falling apart again.

45D (Previously 31) 45D  
WIDER ANGLE - LILLIAN AND HAMMETT

He is dumping the gunnysack outside the door into a pail. Clams. He looks up at her.

45D Continued

HAMMETT

Put on your sweater. Pick some corn. Bring some whisky. I'll build a fire, we'll have some dinner ... Don't forget the smokes.

He turns and starts away.

LILLIAN

(shouts)

I'm not here to take orders. I only want advice.

Pause, then she pushes open the door, still shouting.

LILLIAN

You're not a general, Hammett.

(pause, then louder)

And I ain't the troops!

45E (Previously 32)

EXT. BEACH - (1934) NIGHT

They have eaten. There's light from the house in b.g. and something left of the beach fire. HAMMETT, with a drink in hand, sits on the sand in a tacky wooden armchair. He looks out at the dark water. LILLIAN lies on her side. THEY ARE BOTH PLEASANTLY DRUNK. Finally:

HAMMETT

If you really can't write, maybe you should go find a job.

She mumbles something unintelligible.

HAMMETT

You could be a waitress, or what about a fireman ... you could be the chief.

(considers it)

Not a bad idea, maybe some little town ... get yourself li'l fire station ... I'll be the mayor.

LILLIAN

Why the hell should you be the mayor?

HAMMETT

Somebody has to appoint you if you're going to be the chief.

45E Continued

LILLIAN

I'm in trouble with my goddamn play  
and you don't care. Just because  
you've stopped writing ---

Silence. She is sorry she said it. HAMMETT drinks more.  
LILLIAN stares at him. Finally, she gets to her knees.  
She lights another cigarette. She turns away and starts  
to move up the beach into the darkness. Silence. Finally  
it is too dark to see her.

HAMMETT

Tell you what I'll do, Lilly. I'll  
send you on a trip to Paris.

LILLIAN'S VOICE (O.S.)

(from the darkness)

I don't want to go to Paris.

HAMMETT

Why not, I hear it's a swell town.  
You could finish your play there,  
have a little fun, visit your friend  
Julia.

LILLIAN

You know damn well Julia's not in  
Paris.

HAMMETT

Well, wherever she is. Go to Spain.  
There may be a civil war in Spain.  
You could help somebody win it.  
You're scrappy.

LILLIAN'S VOICE (O.S.)

I'm not scrappy! Don't call me  
scrappy. You make me sound like the  
neighbourhood bulldog and don't tell  
me I'm brave again.

HAMMETT

(sarcastic)

You are brave, Lilly, and you are  
noble, and you are the neighbourhood  
bulldog except you have some cockeyed  
dream about being a cocker spaniel.

45E Continued

LILLIAN'S VOICE (O.S.)

(shouting)

I am a cocker spaniel and I'm in trouble and you won't listen to me.

(exasperated)

I can't work here.

HAMMETT

Then don't work here, don't work any place, it's not as if you've written anything before. Nobody'll miss you. It's the perfect time to change jobs.

LILLIAN'S VOICE (O.S.)

(louder)

You're the one who talked me into being a writer. You're the damned one who said stick with it, you have talent, kid! You soft soaped me with all that crap and look where I am now.

HAMMETT

(standing up)

You want to cry about it, stand alone on the rocks, don't do it around me. If you can't write your play here then go someplace else! Give it up! Open a drugstore! Be a coal miner! Be a six day bike rider! Anything, but don't snivel over it.

45E Continued

HAMMETT picks up the bottle of whisky. begins to kick sand over the fire. He puts it out. We cannot see him now and all we can see are the lights from the little house. In a few moments we hear a screen door slam and after that the lights in the house go out and there is nothing but blackness.

Silence. Finally, after a few moments:

LILLIAN'S VOICE (O.S.)

Hammett?

HOLD for a long time. Waiting for some sign of her. There is none.

LILLIAN'S VOICE (O.S.)

Hammett, I'm lost!

HOLD. She still doesn't appear.

45F (Previously 33)  
INT. BEACH HOUSE - NIGHT

45F

It is black. We hear the screen door fly open. Then it slams closed.

LILLIAN'S VOICE (O.S.)

(young)

But what about Paris? What about Rome? And Cairo? What about Michelangelo?

46- DELETED  
47

46-  
47

48

(Previously 22A)

EXT. ROAD TO SUMMER LODGE - (1922) DAY

P.O.V. over the hood of tan Rolls Royce towards an imposing gate which is slowly opened.

49

(Previously 22B)

INT. LIMOUSINE - TIGHT ON JULIA - DAY

When the CAMERA PULLS BACK we see she is seated in the jump seat of the Rolls and we get a glimpse of LILLIAN at her side. The GRANDPARENTS are in rear seats. GRANDMOTHER drinking from a silver flask. JULIA looks disturbed and LILLIAN is aware of it.

50

(Previously 22C)

EXT. SUMMER LODGE - (1922) DAY

The limousine approaches the fortress-like lodge. THREE SERVANTS (two men and a woman) are waiting at the front of the wooden steps as the car stops. One man opens the door.

JULIA is out by herself. She moves quickly away from the car followed by LILLIAN. CAMERA STAYS ON the OLD PEOPLE who leave the car as their luggage is taken in by the CHAUFFEUR and the MAN. The WOMAN takes the GRANDMOTHER's arm.

31 (Previously 22D)  
ANGLE ON LILLIAN AND JULIA

51

JULIA walking toward the water. The fortress-like lodge in the background. LILLIAN catching up. Now they walk together.

LILLIAN looking out at the lake. JULIA walking straight ahead. Very tense. LILLIAN looks at her. They walk in silence. Then:

LILLIAN

Please tell me what's the matter.

JULIA

I don't want to be here. Not with them. I hate them.

They walk along the lake, JULIA slightly ahead of LILLIAN.

52 (Previously 22E)  
TIGHT SHOT - LILLIAN

52

Looking at JULIA.

53 (Previously 22F)  
ANGLE PAST THEM

53

at the water.

JULIA

They wouldn't see.

LILLIAN

What wouldn't they see ?

JULIA

If something smelled bad. We had to move away to some other place.

LILLIAN

I don't know what you mean. What would smell bad?

JULIA

Streets, houses ... the people.

LILLIAN

(a beat, then)

What about Paris? What about Rome?  
And Cairo? What about Michelangelo?

JULIA

(sharp)

You aren't listening!

53 Continued

53

LILLIAN

I am listening!

53A (Previously 22G)

53A

EXTREME LONG SHOT - BOAT LANDING - DAY

LILLIAN and JULIA in bathing suits sitting with their feet in the water. CAMERA moves slowly towards them as we hear:

JULIA

They took me to see Cairo. They told me how beautiful Cairo would be, but it wasn't beautiful. I remember saying to my grandfather, 'Look at those people, they're hungry, they're sick, why don't we do something?' And he said 'Don't look at them.' I said, 'But they're sick,' and he said 'I didn't make them sick'.

(pause - CAMERA  
closer - her anger  
grows)

Where my mother lives the servants live under the ground. Seventeen people in three rooms. No windows. One bathroom.

(pause - we are in  
tight now)

It's wrong. They can't do that.

(she turns slowly  
and looks towards  
the house)

It's wrong.

A moment of silence and then suddenly JULIA dives into the water. LILLIAN is up and dives in after her. We watch them swim off.

CUT TO

54 INT. BEACH HOUSE - LILLIAN'S WORKROOM - (1934) NIGHT

LILLIAN at the window. She looks out. She turns, looks at the work on her table, then she goes out of the room.

55 INT. STAIRWAY - NIGHT

LILLIAN moves slowly up the stairs.

LILLIAN'S VOICE (O.S. AGE 18)

Goodbye, goodbye! How many times  
do I have to say it? Goodbye!

56 INT. BEDROOM - NIGHT

LILLIAN enters. She moves to the bed, sits on it, looks at HAMMETT who is asleep. She lies down. She looks up at the ceiling.

LILLIAN

Maybe I could do better work some-  
place else ... Dash? ...

HAMMETT

... What?

LILLIAN

If I were to go to Paris and work ...  
Are you awake?

(he grunts)

If I went away would you start  
writing again?

(pause)

Do I keep you from writing?

HAMMETT

No, sleeping, you keep me from  
sleeping, Lillian.

Silence. She turns to him. It is clear from the moment that she loves him. Without even opening his eyes, he reaches out and gently rubs her leg. In tight shot, LILLIAN looks back up at the ceiling.

JULIA'S VOICE

I heard from Oxford ... from Medical  
School.

(pause)

I was accepted.

56 Continued

55

LILLIAN'S VOICE

When will you go?

JULIA'S VOICE

The end of the summer.

LILLIAN'S VOICE

But that's next, the end of summer.

CUT TO

56A DELETED

56

56B (Previously- part 46)

55

INT. JULIA'S BEDROOM-- NIGHT

CLOSE-UP - Fire in a small fireplace. CAMERA PANS UP to  
CLOSE SHOT introducing the GROWN JULIA. She is resting  
on one elbow, dreaming into the fire.

LILLIAN'S VOICE (O.S.)

I cannot say now that I knew or  
had ever used the words gentle or  
delicate or strong, but I did think  
that night that it was the most  
beautiful face I had ever seen.

56B Continued

We begin to hear a ship's orchestra playing "OVER THE WAVES" and the growing sounds of celebrant voices.

LILLIAN'S VOICE (O.S.)

Goodbye, goodbye! How many times  
do I have to say it? Goodbye!

56C DELETED

QUICK CUT TO

57 EXT. MAIN DECK - THE S.S. MAJESTIC - VERY TIGHT  
SHOT JULIA (OLDER) - (1923) DAY

JULIA

We'll write.

58 ANOTHER ANGLE FAVOURING JULIA AND LILLIAN

on deck. The ship's orchestra plays "OVER THE WAVES".  
Confetti floats through the air. The main deck filled  
with departing PASSENGERS and their FRIENDS. Bon Voyage  
parties in full swing. A going-ashore gong is sounding.

LILLIAN

I've already written you ...it's in  
the mail.

VOICE

(over loudspeaker)

All ashore that's going ashore!

LILLIAN

Oh, my God, look who's travelling  
with you.

JULIA

Who?

LILLIAN

Anne Marie.

JULIA

Where?

LILLIAN

There. She's got her brother, Sammy,  
with her.

## 59 ANOTHER ANGLE

ANNE MARIE with her brother SAMMY at her side. They hold champagne glasses. SAMMY is 25, a tall, gangly, bitchy man with a moustache. He smiles with an inappropriate affectation. ANNE MARIE is 18. She has a passive quality that hides her anger.

ANNE MARIE

Julia! Lillian! Are we all crossing? I don't believe it!

LILLIAN

Julia's crossing. Hello, Sammy.

SAMMY

(hangs on them)

Hello, my beauties. Control yourselves, Jack Dempsey's on board.

He looks to see who else is.

ANNE MARIE

And the Dolly Sisters with 97 pieces of luggage.

SAMMY

Lillian, you shouldn't stay home. It's a woman's world now, you can be morally independent, if you know what I mean.

LILLIAN

I'll try that, Sammy.

SAMMY

After all, the Paris mademoiselles are wearing French flags for underwear.

VOICE

(over loudspeaker)

All ashore that's going ashore!

ANNE MARIE

My God, I have people to see. Julia, we'll see each other later. We'll have fun. You're looking slim, Lillian.

ANNE MARIE throws LILLIAN a kiss.

SAMMY

It's true, Lillian, you look very svelte ...

59 Continued

ANNE MARIE and SAMMY move off.

LILLIAN

(to Julia)

You poor thing.

JULIA

Don't worry. I'll avoid them.  
You'd better go.

LILLIAN

When do we see each other again?  
It'll be too long.

JULIA

Think of it this way, when we do,  
we'll have everything to talk  
about.

VOICE

(over loudspeaker)

All ashore that's going ashore.  
All ashore.

They embrace. We hear the ship's whistle.

LILLIAN

Oh, Jesus, I don't want to cry,  
please write me ... Goodbye, take  
care ...

JULIA

And you take care, and practise  
left from right, watch your  
smoking, don't give up on Albert  
Wakeman, I think he's ready to  
make a move.

LILLIAN

I don't care about Albert Wakeman,  
promise you'll write me.

JULIA

You know I'll write you.

(hugs her)

Work hard. Take chances. Be very  
bold.

We hear the ship's whistle.

You hear me, very, very bold.

39 Continued

LILLIAN

You're going to be a remarkable doctor..

JULIA

My boat's leaving, Lilly. Get off my boat.

LILLIAN

(moving away reluctantly)

Goodbye.

JULIA

Goodbye.

60 EXT. GANGPLANK

as LILLIAN stands on it, looking for a last glimpse of JULIA waving. She moves on down the gangplank.

LILLIAN

Goodbye. Goodbye.

61 VERY TIGHT ON LILLIAN

LILLIAN

(suddenly angry;  
trying not to cry)

Goodbye, goodbye. How many times do I have to say it. Goodbye.

62 P.O.V. - JULIA

In the crowd, her arm held up straight, strong and steady. The band strikes up "AULD LANG SYNE".

63 BACK TO LILLIAN

waving at JULIA. The air filled with confetti. "AULD LANG SYNE" continues. The ship's whistle cuts through the air.

LILLIAN'S VOICE (O.S.)

It was in our nineteenth year that she went away. I wasn't to see her again for a very long time ... until I went to visit her at Oxford.

54 EXT. A FORMAL LAWN AT OXFORD - LONG SHOT - JULIA  
(1925) DAY

walking across the lawn toward CAMERA. As she approaches we hear:

LILLIAN'S VOICE (O.S.)

There are women who reach a perfect time of life, when the face will never again be as good, the body never as graceful or as powerful. It had happened that year to Julia, but she was no more conscious of it than of having been a beautiful child.

JULIA is close now. And LILLIAN moves INTO FRAME to greet her. JULIA does have that power and grace, but her clothes are loose, carelessly chosen...

They embrace

CUT TO

65 INT/EXT. THE COLLEGES AT OXFORD (VARIOUS SHOTS)

LILLIAN and JULIA moving through. They speak with quick enthusiasm. Dialogue overlapping. One scene dissolving into another.

LILLIAN

You have a lot of friends?

JULIA

Not many.

LILLIAN

Get to the theatre?

JULIA

There's not enough time.

LILLIAN

But we always went to the theatre.

JULIA

When you write your play I'll go again, how's your writing?

65 Continued

LILLIAN

I'm still at the publishing house.  
I wish I could write full time.

JULIA

You will.

LILLIAN

Do you have a beau?

JULIA

No, do you?

LILLIAN

I'm not sure. I think maybe I've  
met someone. You?

JULIA

(shakes her head)

I did but it didn't work out.

CUT TO

65A EXT. ST. JOHN'S COLLEGE - OXFORD

PANNING SHOT. Beautiful ancient architecture.

LILLIAN'S VOICE

My God, it's so old, everything  
you want to know is right here.

CUT TO

65B ANOTHER AREA - OXFORD

LILLIAN

What are you reading now?

JULIA

Everything. Webb, Huxley, Engels,  
even Einstein.

LILLIAN

Can you understand Einstein?

A STUDENT passes, smiles at JULIA.

STUDENT

Hello, Julia.

JULIA

(continuing on)

Hello.

66 MOVING SHOT - JULIA AND LILLIAN PASS THROUGH GATEWAY  
TO THE RADCLIFFE SQUARE - DAY

LILLIAN

Will you come home next Summer?

JULIA

No, I'm going to Vienna, and  
I'm going to finish my medical  
studies and then I'm going to try  
to study with Professor Freud.

LILLIAN

Can you do that, I mean I know you  
can do that, but, Jesus ...

JULIA

I think I can, there's a good  
chance, I think he'll accept me.  
Lilly, you have to visit Vienna  
once ... then you'll know what  
to write about. People are coming  
alive there, working people who  
never had a chance before, they've  
built their own part of the city,  
in Floridsdorf. They have their  
own orchestra, their newspaper's  
the best in Vienna, Lilly, finally,  
there's some real hope in this world.

67 ANGLE FAVOURING LILLIAN

Her look shows her respect. As we begin to HEAR soft,  
Viennese, band music in b.g.

JULIA

Do you understand?

67 Continued

67

LILLIAN

(uncertain)

Yes, of course.

68 SHOT - CROSSING THE MEADOW BEHIND CHRIST CHURCH

68

LILLIAN and JULIA walk across the meadow as CAMERA PULLS slowly away from them. As it does we hear:

LILLIAN'S VOICE (O.S.)

But I didn't understand. Not fully. Who of us did? She wrote me from time to time. She had gone to live in the Floridsdorf District of Vienna. And as the years went on, she wrote of Mussolini and Adolf Hitler and of radicals and Jews and of the holocaust that was on the way. She wrote angry things of the armed political groups in Austria. The threat of the Nazis, the criminal guilt of the English and French in pretending there was no danger in Fascism ... She couldn't understand why the world refused to see what was coming.

CAMERA is far from them now and they are very small, distant images.

69 INT. BEACH HOUSE - BEDROOM (1934) - NIGHT

69

LILLIAN and HAMMETT in bed.

LILLIAN

Maybe I could do better work someplace else ... Dash?

HAMMETT

What?

LILLIAN

I'll take you up on your offer.

HAMMETT

What's that, Lilly?

LILLIAN

... Paris.

70 EXT. PARIS STREET - ESTABLISHING SHOT - (1934) NIGHT

70

It is a calm, romantic Parisian scene. The lights flicker against the Paris architecture and all seems serene. Django's hot guitar is playing against this.

71 EXT. HOTEL JACOB - PARIS - NIGHT

A small, inexpensive hotel. Django's guitar continues.

72 INT. HOTEL CORRIDOR - ANGLE ON LILLIAN AT TELEPHONE - NIGHT

LILLIAN (into phone)

Hello? Allo? Danke ... danke ...  
 Julia? It's Lillian ... Hello?  
 Is it you? It doesn't sound like  
 you. I don't believe it, it's been  
 so long. I called you, didn't you  
 get my message? I've been trying  
 to reach you for weeks ... I'm fine,  
 I'm in Paris, when can I see you?  
 I'll be here for a few more weeks.  
 I'm finishing my play, didn't you  
 receive my letter? About my play?  
 Why are we talking so fast ... Are  
 you okay? What's difficult ...  
 Hello ... Are you there? ... I'm at  
 the Hotel Jacob, but I can come to  
 Vienna ... Why not? ... How about  
 halfway, I'll meet you halfway ...  
 Hotel Jacob, yes, you have no idea  
 how good it feels to hear your voice.  
 I won't leave till I hear from you ...  
 Are you all right ... Hello? ...  
 (jiggles phone)  
 Hello! Hello! Hello!

It is all so sudden. Over. She holds the phone. She  
 lowers it into the cradle. She is afraid ... senses  
 something. Not sure what.

CUT TO

73 INT. LILLIAN'S ROOM - ANGLE ON LILLIAN

at the typewriter, working. Suddenly there is the SOUND  
 of police whistles and the clanging of the police wagon  
 in b.g.

74 ANGLE AT LILLIAN'S WINDOW

as she moves to look out.

75 P.O.V. SHOT

The street's now filled with PEOPLE running, POLICE and  
 GENDARMES pursuing them. Some PEOPLE drop placards and  
 torches as they run, others stop to throw stones at the  
 pursuing POLICE. SOUND of shouts and screams in the  
 distance.

76 BACK TO LILLIAN 76

looking out window - frightened but curious. Begin a quiet MUSICAL PULSE.

CUT TO

77 EXT. PARIS STREET - NIGHT 77

LILLIAN moving along sidewalk, cautiously, looking ahead. We can hear gunshots and the wild shouts of DEMONSTRATORS. A fight has developed a short distance from hotel. (POLICE, WORKERS, SOLDIERS, STUDENTS). We can see flames of burning cars. An ambulance moving towards riot passes LILLIAN.

78 CLOSE - LILLIAN 78

She stops and watches from a distance, then turns back towards hotel.

CUT TO

79 INT. HOTEL CORRIDOR - ANGLE ON LILLIAN AT WALL PHONE 79

LILLIAN

(into phone)

Hammett? Are you still there? ...  
Something terrible has begun here ...  
Hello? I can't hear you ... Hammett?  
HAMMETT?

CUT TO

80 INT. HOTEL ROOM - ANGLE ON LILLIAN - NIGHT 80

She is writing a letter.

LILLIAN'S VOICE (O.S.)

Dear Hammett. I try to concentrate  
on my play. But I feel sick. And there's  
no reason for my nausea other than fright.

CUT TO

81 EXT. PARIS STREETS - NIGHT 81

Damp cobblestones. DARK-CLOTHED MEN moving through barely-lighted alleyways coming from everywhere, carrying clubs and steel pipes.

LILLIAN'S VOICE (O.S.)

There's something ugly here.  
Something deep and very ugly.

The number of dark figures has increased alarmingly in the past few seconds.

CUT TO

## 81A LONG SHOT VOLKSGARTEN

Fascist troops on parade.

LILLIAN'S VOICE

(continuing - more anxious)

And it's not only in Paris, Hammett!

CUT TO

## 81B LONG SHOT FASCIST POSTER - SINISTER

CAMERA MOVES rapidly into C.U. of three helmeted figures.

CUT TO

82 EXT. BUILDINGS - FLORIDSDORF DISTRICT - VIENNA -  
(1934) NIGHT

SOUNDS of gunfire. Smoke pours from burning buildings.  
Fires rage.

LILLIAN'S VOICE

Hammett! Something awful is happening.

CUT TO

## 82AA INT. PARIS HOTEL ROOM - NIGHT

CLOSE SHOT LILLIAN looking off, uncertain of something,  
sensing something.

LILLIAN

(barely audible)

Julia?

CUT TO

## 82A INT. UNIVERSITY STAIRCASE - DAY

Feet of STUDENTS running up flight of marble stairs leading  
to top floor of great Renaissance staircase. Angry distorted  
cruel faces. Weapons in the air: clubs, metal pipes etc.  
STUDENTS run to top of staircase where others are awaiting

82B INT. DOOR OF LECTURE HALL AND CORRIDOR AT TOP OF  
STAIRCASE - DAY

Shooting over the backs of the mob. We are aware that  
the door of the Lecture Hall is forcibly pushed open.  
Most of the STUDENTS rush into Lecture Hall and presently  
emerge triumphantly pushing a small group of resisting,  
terrified students ahead of them. There is fighting,  
screaming and the SOUND of blows. Books are thrown from  
students' arms and thrown down stairwell. Swinging fists.  
bloodied faces, falling bodies. Three or four GIRL  
STUDENTS are among those who have been hauled out of the  
Lecture Hall. All of them make themselves as scarce as  
possible, with the exception of one girl - JULIA - who  
seems to be protecting one student. She is engulfed  
and disappears in the mob.

CUT TO

32C EXT. VIENNA STREET - NIGHT

WORKERS, POLICE, STUDENTS, SOLDIERS with steel helmets.  
in fierce combat. The uniforms are Austrian.

BIG EXPLOSION!

CUT TO

83 INT. LILLIAN'S HOTEL ROOM, PARIS - (1934) - DUSK  
TIGHT SHOT

Silence. Newspaper on dresser showing the headline:

AUSTRIAN ARMY BOMBARDS  
WORKERS' BUILDING IN  
FLORIDSORF DISTRICT

Fires rage. 200 die in Vienna.

CAMERA PULLS BACK to show LILLIAN moving out of the bath-  
room with a pair of wet stockings and some under-garments.  
She drapes them over a chair near the radiator. She is  
tired, extremely anxious. She sits in the chair at the  
desk as the CAMERA PANS the room, establishing a sense  
of disorder: clothing, food, whisky, newspapers, filled  
ashtrays, etc. We should feel she is desperately fighting  
to control panic.

34 INT. LILLIAN'S HOTEL ROOM, PARIS - (1934) - NIGHT

LILLIAN in bed unable to sleep.

85 INT. CORRIDOR - ANGLE ON A WOMAN (MANAGER) - NIGHT

in nightclothes. She knocks on LILLIAN's door.

WOMAN

Mademoiselle. Telephone. Mademoiselle.  
They call from Vienna.

86 INT. CORRIDOR - ANGLE ON LILLIAN - NIGHT

talking on wall phone. A WOMAN watches, listens from up  
the hall.

86 Continued

LILLIAN

(into phone - frantic)

Yes ... What happened? ... Is she  
all right? How serious is it? ...  
Of course I'll come, tell her I'm  
coming. Where do I go ... yes? ...  
Yes, I'll come! ... Just a moment,  
who am I talking to? ... Hello?

87 INT. A TAXICAB (MOVING) - ANGLE ON LILLIAN - (1934) 37  
DUSK

Looking lost, dazed.

38 EXT. VIENNA STREET - TAXI - (1934) DUSK 38

driving down the street.

39 INT. THE TAXI - ANGLE ON LILLIAN - DUSK 39

looking out anxiously.

90 HER P.O.V. - DUSK 90

POLICEMEN and SOLDIERS patrol the dark streets.

91 BACK TO LILLIAN 91

Her anxiety.

92 EXT. HOSPITAL - VIENNA - DUSK 92

A mean part of town. LILLIAN gets out of taxi; has  
trouble making change. Finally, not caring, giving the  
DRIVER more than enough. She is aware the area is ringed  
with POLICEMEN and MEN in other uniforms, wearing  
steel helmets.

93 INT. HOSPITAL CORRIDOR - NIGHT 93

as LILLIAN enters. She is CLOSE TO CAMERA. Great  
apprehension.

94 SHOT - LILLIAN MOVING THROUGH HOSPITAL CORRIDOR - NIGHT 94

It is a place that appears to be uncared for. Very old. Overworked personnel. LILLIAN is being led by a PREGNANT WOMAN in a grey dress.

95 ANGLE ON ENTRANCE TO HOSPITAL WARD - NIGHT 95

LILLIAN moving to it. Stops. Looks in.

96 LILLIAN'S P.O.V. - THE WARD - NIGHT 96

About thirty PATIENTS. The beds close together. Emergency cots. The room, bleak, distressing. Mops, medicine tables, wash pails are all about. THREE UNIFORMED MEN are standing about in the room.

97 SHOT - THE PREGNANT WOMAN - NIGHT 97

Indicates for LILLIAN to follow. They move through the ward. Only a few of the PERSONNEL are in hospital uniforms. Other WORKERS in civilian clothes. Finally, the PREGNANT WOMAN indicates a bed at the end of the ward. We see a body heavily wrapped in bandages. The right side of a 'face' is also bandaged. The bandages are carried around the head and onto most of the right side, leaving only the left eye and mouth exposed. The right arm lies outside the bed cover. The right leg rests on an unseen platform.

98 TIGHT ON LILLIAN - NIGHT 98

Her reaction as she moves slowly toward the bed.

99 SHOT - LILLIAN AND JULIA (18 YEARS OLD) - (1922) DAY 99

FAVOUR JULIA as they embrace on the deck of a ship. Great smiles, hugs. Bon Voyage, tears, confetti.

YOUNG BOY'S VOICE (O.S.)

Ihre Freundin, Fraulein.

100 BACK TO HOSPITAL - FAVOUR JULIA - NIGHT 100

as a YOUNG BOY (8 years old) in short pants, oversized shirt, overdue haircut, brings LILLIAN a stool to sit on. Then the BOY slowly turns JULIA's bandaged head for her.

100 Continued

YOUNG BOY  
(to Julia)  
Ihre Freundin, Fraulein.

JULIA's left eye opens.

YOUNG BOY  
(indicating Lillian)  
Ihre Freundin.  
(taps Julia's hand)  
Ihre Freundin.

JULIA's eye looks towards LILLIAN. Neither it, nor the hand, move as JULIA and LILLIAN stare at one another. The BOY backs off and picks up a pail of water, moves across the ward, stands with the pail in b.g., looking toward JULIA and LILLIAN, who do not speak.

CAMERA MOVES TO FAVOUR LILLIAN, who starts to say something but then doesn't.

A moment more as JULIA's eye stares at LILLIAN. Then the head turns again and the eye looks across the room, the free hand comes up and slowly points at a NURSE to whom the young BOY is speaking. The NURSE looks toward JULIA and moves to the bed. She turns JULIA's head to the other side and puts her hand in a more comfortable position. Then she indicates for LILLIAN to leave.

NURSE (in Viennese)  
(to Lillian)  
Please go now.

LILLIAN nods and gets up. She turns to go, looking back once, twice, a third time at JULIA. CAMERA WITH HER as she moves slowly through the ward. She passes the other patients. She is close to the pain. It disturbs her. Frightens her.

101 INT. HOSPITAL CORRIDOR - NIGHT

LILLIAN moves out of the ward. The young BOY waiting for her. He moves to her. Stops her.

YOUNG BOY (in Viennese)  
(quickly)  
Fraulein. Hotel Imperial. There  
is a reservation for you at the  
Hotel Imperial, reservation.

LILLIAN studies him a moment, then nods and turns and moves down the hallway. She suddenly begins to move very fast.

101 Continued

101

Faster. The screen becomes a blur as LILLIAN turns a corner, and walks even more swiftly down another corridor.

102 INT. HOTEL IMPERIAL DINING ROOM - (1934) NIGHT

102

A Viennese orchestra plays a bubbly rendition of "YOU'RE THE TOP".

103 INT. HOTEL LOBBY - ANGLE ON LILLIAN - NIGHT

103

as she moves to the desk. The BELLMAN carries her well-worn suitcase. The DESK CLERK watches her approach. We hear music in b.g.

DESK CLERK

(quick, efficient,  
overly polite)

So good to have you with us,  
Fraulein.

LILLIAN

Who made this reservation?

DESK CLERK

Ah yes, Herr Von Fritsch, Fraulein  
Hellman. He wants me to tell you  
that everything is arranged and  
you will be comfortable and well.

He hits the bell on the counter.

LILLIAN

Is Herr Von Fritsch in the hotel?

DESK CLERK

No, Fraulein, he is not.

LILLIAN

Do you know where I can reach this  
Herr Von Fritsch?

DESK CLERK

I do not know, Fraulein. He came  
and he went very quickly.

(to Bellman)

Dreihundertundsechs..

103 Continued

The BELLMAN takes the key from the CLERK.

BELLMAN  
Dreihundertundsechs  
(to Lillian)  
Bitte Schon, Bitte Sehr.

He marches off with her bag. LILLIAN hesitates, then follows through this elegant lobby.

104 INT. HOTEL DINING ROOM - NIGHT

The string orchestra continuing to play "YOU'RE THE TOP".  
HOLD on them.

CUT TO

105 INT. HOSPITAL CORRIDOR - DAY (MORNING)

LILLIAN about to enter the ward. NURSE NO.2 moves to her. She speaks in BROKEN ENGLISH.

NURSE  
She is resting from the  
operation. You will please  
come tomorrow.

She turns to go.

LILLIAN  
What operation?

But the NURSE is moving away. LILLIAN moves after her.

LILLIAN  
What operation?

NURSE  
She is resting.

LILLIAN  
I want to know what you're  
talking about.

NURSE  
(continuing to move)  
Come tomorrow, please.

105 Continued

LILLIAN

Isn't there someone who speaks  
English? What's wrong? What  
operation?

LILLIAN hesitates then turns and moves towards the ward.  
But the NURSE too has turned and calls sharply.

NURSE

Come back tomorrow!

LILLIAN

No! I will not come back tomorrow.  
I will wait right here.

The NURSE has gone. LILLIAN remains in the corridor.  
Looks toward entrance to ward, then takes out a cigarette  
and moves to stand against the wall of the corridor.  
Lights her cigarette. Turns and looks out window.

106 HER P.O.V. - ANGLING PAST HER - DAY

We see an area surrounded by UNIFORMED MEN. She stares  
a few moments, then sits on wooden bench.

DISSOLVE

107 INT. HOSPITAL CORRIDOR - DUSK

LILLIAN still on bench, still smoking, she's weary,  
smashes out her cigarette in the ashtray, already filled  
with her other cigarette butts. Then she turns and looks  
out of the window again. A NURSE walks by and into the  
ward. LILLIAN keeps her eye on where the NURSE entered.

DISSOLVE

108 INT. CORRIDOR - LILLIAN DOZING ON WOODEN BENCH - NIGHT

She awakens as the door of the ward opens. A NURSE  
appears and beckons to LILLIAN. She gets up and moves  
quickly toward the NURSE and into the ward.

109 DELETED

110 INT. HOSPITAL WARD - NIGHT

110

LILLIAN moving slowly toward JULIA's bed. The YOUNG BOY brings LILLIAN a stool, just as he did before.

111 CLOSER SHOT - LILLIAN AND JULIA - NIGHT

111

The little BOY carefully turns JULIA's head to LILLIAN. JULIA's right leg is no longer on the platform. She looks at LILLIAN with the one exposed eye. Then she raises her arm and touches LILLIAN's hand. LILLIAN stares at JULIA's hand, then JULIA takes her hand away and points to her mouth, indicating she cannot talk. LILLIAN nods. JULIA raises her hand toward the window, points outside. She makes a pushing movement with her hand. LILLIAN tries to understand. JULIA's one eye stares at LILLIAN. LILLIAN leans in closer.

LILLIAN

I don't know what you mean.

Silence. JULIA's eye continues to look toward LILLIAN. Then the eye closes. It remains closed. LILLIAN looks at the bandaged head.

JULIA'S VOICE (O.S. - AGE 16)

Come to my room says the blackmailer  
and you may have possession of the  
film.

112 TIGHT ON LILLIAN - NIGHT

112

looking at JULIA O.S.

LILLIAN'S VOICE (O.S. - AGE 16)

Does she go?

LILLIAN continues to look at JULIA. Then she seems sleepy. Still on the stool, she leans back against the wall and looks down.

CUT TO

113 EXT. KETCH - SAILING OFF A MASSACHUSETTS SHORE  
(1921) - DAY

LILLIAN and JULIA (age 16) on deck. They have to shout to be heard. Again we hear Django's guitar strumming "HOT LIPS" -- but slow, romantic.

JULIA

She and her lover arrange to meet on a lonely country road where he takes her in his arms and kisses her passionately.

LILLIAN

Good.

JULIA

Her husband is Richard Arlington, the Colonel of the Twenty-Fourth Cavalry commanding Fort Wallace, but even so, she needs to be kissed.

LILLIAN

I like it.

JULIA

But someone is there, hiding in the trees. Someone who wants her madly. And he takes a photo of the illicit kiss.

LILLIAN

What happens?

JULIA

Come to my room says the black-mailer, and you may have possession of the film.

LILLIAN

Does she go?

JULIA

At 2.a.m. And when she gets to his room, the blackmailer is dead, murdered in his own bed. The photo of the illicit kiss still in his hand.

LILLIAN

What does she do?

113 Continued

JULIA

She takes the photo and runs from the room, but she's caught on the way down the stairs. The police arrive and she's arrested and charged with murder.

LILLIAN

There must be a trial.

JULIA

Oh, yes. A long one. And she's convicted. Guilty.

LILLIAN

And the real killer never tries to save her?

JULIA

Never! And her husband, Richard Arlington, disowns her.

LILLIAN

What about her lover?

JULIA

He joins a monastery.

LILLIAN

What happens to her?

QUICK CUT TO

114 HOSPITAL WARD - ANGLE ON LILLIAN - NIGHT

A NURSE shakes her awake. LILLIAN is startled.

114 Continued

LILLIAN

(quick)

What!

She looks at the bed. Empty.

LILLIAN

Where is she?

NURSE

Treatment.

LILLIAN

(standing)

Is something wrong?

NURSE

(sharp)

No. Treatment.

The NURSE moves away. LILLIAN looks around the ward.

115. EXT. HOSPITAL - NIGHT

UNIFORMED MEN in b.g. LILLIAN has just left Hospital and is moving along the sidewalk. She looks around at every shadow. Moves quickly.

116 EXT. HOSPITAL - NEW ANGLE - NIGHT

Favour the LITTLE BOY from the Hospital.

YOUNG BOY

Fraulein?

She turns. He hands her a note.

117 WIDER ANGLE

LILLIAN looks at the BOY.

LILLIAN

Who gave you this ...?

The BOY stares at her, hesitates as if to answer, then bows and suddenly runs and disappears in the shadows.

118 TIGHT ON LILLIAN

118

LILLIAN watches him go then stands alone against the side of the building. She reads the note.

JULIA'S VOICE (O.S.)

(short of breath, hurried)

'Go back to Paris fast. Leave your address at the Hotel. They will take me now to another place. Something else is needed. Love, Julia.'

LILLIAN looks up, frightened. Everything seems too quiet now.

LILLIAN'S VOICE (O.S.)

I returned to Paris and waited to hear from Julia, but no word came.

We begin to HEAR a typewriter.

CUT TO

119 INT. PARIS HOTEL ROOM - DAY

119

ANGLE ON LILLIAN typing, trying to work, but she's nervous, her thoughts elsewhere. Her work papers scattered about.

CUT TO

120 ANOTHER ANGLE - LILLIAN - NIGHT

120

On her bed. She can't sleep. Suddenly, she gets up, puts on a robe and moves out of the room.

121 INT. HOTEL CORRIDOR - WALL PHONE - LILLIAN - NIGHT

121

on the phone.

LILLIAN (into phone)

What do you mean? ... What? ...  
Please speak clearly ... I can't  
understand you.

A WOMAN passes through the corridor.

LILLIAN

Un moment ... A moment ... a moment...  
(quickly to woman)  
Do you speak German? ... Parlez  
Deutsch ...

WOMAN

(shaking her head)

Non.

121 Continued

121

LILLIAN

(back to phone)

Allo? ... Hello, hello ... Un  
moment.

She turns and looks around. An OLD MAN (Middle-European)  
is entering his room.

LILLIAN

Monsieur? Parlez Deutsch?

(into phone)

Wait, please ... Warten, bitte ...

(to Old Man)

Parlez Deutsch?

The OLD MAN smiles, extends his arm.

OLD MAN

(very alive)

Oui ...

CUT TO

122 ANOTHER ANGLE - THE OLD MAN ON THE PHONE - NIGHT

122

LILLIAN is at his side.

LILLIAN

They have to have her name, tell  
them I was there, I saw her.

OLD MAN

(to Lillian)

They say she was never there,  
Madame.

(into phone in German)

Look again, please. She was there ...

(listens, then to

Lillian)

No, Madame, she was never in that  
hospital.

LILLIAN

But I saw her there. They have to  
know where she went.

OLD MAN

Madame, they do not even know the  
name.

LILLIAN takes the receiver.

122 Continued

122

LILLIAN (into phone)

Hello ... hello ...

(jiggles phone)

Hello!

She hangs up. Looks at the OLD MAN. He takes out a packet of cigarettes. Offers her one. He smiles at her. She takes a cigarette. The OLD MAN lights it. As he does, we hear typing again.

CUT TO

123 INT. BEACH HOUSE - (1935) - DAY

123

LILLIAN at the typewriter in her bathrobe and white socks. A heavy sweater under her bathrobe. HAMMETT is not there now. LILLIAN is exhausted, but eager. She continues to work. She rewords something. She reads it. She retypes it. She lights a new cigarette. She gets up, paces the room. She moves to her desk. She picks up a page. Reads it. She's disturbed. She sits down, scratches something out. Puts a new piece of paper in the typewriter. Begins to work, then stops. She stares out of the window.

LILLIAN

(calling)

It's going to snow, Hammett ...

(pause)

Hammett? ...

No answer. She looks towards the door. Then she moves back to the typewriter.

124 DELETED

124

125 ANOTHER ANGLE - NIGHT

125

LILLIAN is sitting in a chair in her bathrobe, eating a sandwich, a bottle of beer next to her. She seems optimistic. She puts the half-finished sandwich on the table, refills her glass with beer, moves with the beer to the typewriter and starts to work again. CAMERA BEGINS TO PAN the room to show its disarray. The feeling is that she's been through some great war and as we HEAR the typewriter in the b.g., we should get the feeling that she's into the last, winning battle.

125 Continued

125

As CAMERA MOVES IN on the page in the typewriter and as LILLIAN hits the keys, we see the words 'THE END' appear.

126 CLOSE ON LILLIAN

126

She stares at the page then she types the words 'THE END' again, and then again ... and again.

127 INT. BEACH HOUSE - CLOSE ON LILLIAN - DAY

127

In her heavy sweater lying on a couch, her eyes closed. knees pulled up. PAN to window through which we see HAMMETT bundled up, sitting outside on the porch reading a script.

128 ANGLE ON LILLIAN

128

She opens her eyes, sits up, waits a moment, then stands and moves to where she can see HAMMETT through the window. She looks for a cigarette, finds one, lights it.

129 EXT. BEACH HOUSE - DAY

129

HAMMETT, as he continues to read. Finally, he closes the script, and he just sits there. We can only see the back of his head.

130 EXT. BEACH HOUSE - DAY

130

LILLIAN moves out, carefully closing the door so it won't bang. She moves along the side of the house and approaches HAMMETT, staring at him, knowing that he is aware of her. She waits another moment, then sits in a chair. She waits. Finally, he turns to her. Then gently:

HAMMETT

You wanted to be a serious writer.  
That's what I liked, that's what  
we worked for. I don't know what's  
happened, but tear that up.

(pause)

It's not that it's bad, it's just  
not good enough, not for you.

131 HOLD ON LILLIAN

131

She closes her eyes. Silence.

132 INT. LILLIAN'S WORKROOM - (1935) - NIGHT

132

BIG CLOSE UP TYPEWRITER KEYS as they strike hard and fast. The screen filled with cigarette smoke.

LILLIAN'S VOICE

Shit!

133 WIDER ANGLE

133

LILLIAN typing. Coffee cups nearby. She is in her bathrobe again. She stops for a moment, closes her eyes, lowers her head on to the typewriter. A moment passes, then she suddenly sits up and starts to type again.

CAMERA PULLS BACK until we are looking at her through the window.

Finally, her figure is small and alone. Her aloneness is absolute as the CAMERA gets further away. Finally it stops. HOLDS.

134 ANGLE ON LILLIAN

134

walking angrily along shoreline towards CAMERA. The boat on shore, and HAMMETT in b.g. She exits. HOLD on HAMMETT in distance. He is sitting against the boat.

135 NEW SHOT - ANOTHER AREA OF BEACH

135

LILLIAN sitting against a tree. Waiting. Closes her eyes. Opens them. Takes out her cigarettes. Puts one in her mouth but she's out of matches.

136 HER P.O.V.

136

HAMMETT moving toward her, the script in his hand. He stops next to her. LILLIAN is asleep now. He squats down, reaches out, touches her hair. He smiles as she wakes. Then, finally:

HAMMETT

It's the best play anybody's written in a long time.

136 Continued

136

LILLIAN is hesitant, begins to smile but doesn't quite.  
We begin to HEAR distant voices:  
'AUTHOR', 'AUTHOR', 'AUTHOR', 'AUTHOR'.

LILLIAN

Are you sure?

HAMMETT

I'm positive.

Long pause.

LILLIAN

But are you sure?

He remains where he is and strokes her hair. Her smile  
changes to a look of worry. The distant voices O.S.  
continue.

137 LONG SHOT

137

LILLIAN and HAMMETT walking down the beach. Distant  
voices: 'AUTHOR', 'AUTHOR', 'AUTHOR', 'AUTHOR'.

CUT TO

133-  
139 DELETED

136-  
139

- 140 INT. SARDI'S RESTAURANT - NIGHT 140
- The PRESS is there. Opening night theatregoers are there. It's all so dazzling. LILLIAN enters and is escorted to her table. As they pass the tables, people begin to stand and applaud her. We hear "bravos" and a few pretentious "bravas". LILLIAN seems nervous.
- 141- DELETED 141-  
144 144
- 145 CLOSE ON LILLIAN 145
- as she moves forward.
- 146 HER P.O.V. 146
- The glitter of the people, the crystal, the whole room. Then OVER THESE SOUNDS we begin to hear:
- YOUNG BOY'S VOICE (O.S.)  
(from Vienna Hospital)  
Ihre Freundin ... Ihre Freundin ...
- For a moment, Sardi's
- DISSOLVES INTO
- 147 EXT. ENTRANCE TO HOSPITAL IN VIENNA - (1934) - NIGHT 147
- 148 BACK TO SARDI'S RESTAURANT 148
- LILLIAN moving through the restaurant, the applause in the b.g.
- 149 FULL SHOT - ALL 149
- PEOPLE standing, applauding, reaching to congratulate LILLIAN.

150 ANGLE ON ANNE MARIE TRAVERS 150

moving to LILLIAN, giving her a hug.

ANNE MARIE

Lillian, it was beautiful. You're going to be famous. This is my husband, I made him come down to see it.

She tries to introduce a MAN to LILLIAN, but they are separated by other people as LILLIAN moves deeper into the restaurant. She looks O.S., reacts with enormous relief.

150A HER P.O.V. 150A

Her table featuring DOTTIE and ALAN (good friends) waiting to greet her.

150B CLOSER SHOT - LILLIAN'S TABLE 150B

as DOTTIE and ALAN move to her. A highly emotional three-way embrace.

LILLIAN

Just give me a drink and don't leave me!

Some people move into frame to congratulate her.

151 INT. SARDI'S - NEW AREA 151

It is later. LILLIAN at her table. People moving in and out to congratulate her, staying a moment or two, then moving off. But ANNE MARIE has invaded LILLIAN and is kneeling at her side and is carrying on a conversation, despite interruptions by LILLIAN's well-wishers.

151 Continued

151

ANNE MARIE

I knew Picasso was on the boat.  
And I was sure he was the figure  
I saw going to the deck. And  
there in the moonlight who do  
you think I was facing at the rail?

LILLIAN

(her attention  
elsewhere)

I don't know, Anne Marie, who?

ANNE MARIE

Mitzi Dinsmore, can you imagine?  
And I thought she was Picasso.  
She's built like that. Can you  
believe it? In the dark it was  
difficult to tell if she was a  
woman. You know the type.

(a beat)

By the way, I tried to see Julia  
in Vienna, but she wouldn't see me,  
can you imagine? I hear she's  
leading a strange life, pretending  
not to be rich. She's doing some-  
thing called Anti-Fascist work, and  
not only is she in great danger,  
but she throws her money away on  
whatever she's doing. Imagine,  
deciding to live like a pauper  
in some rundown part of the city.  
What do you think? I think it's  
insane. Do you ever hear from  
her?

LILLIAN

Yes.

ANNE MARIE

Didn't she drop out of medical  
school?

LILLIAN

Yes.

ANNE MARIE

Sammy tried to kill himself again.  
I wish he would stop doing that.

151 Continued

151

LILLIAN

(getting up)

He will one day, Anne Marie.

ANNE MARIE laughs a little uncertainly.. Then her finger comes slowly to her tooth. She looks at LILLIAN, a slight smile.

ANNE MARIE

I am so happy for you, and you look so slim, and now you're famous, too, Lilly. And to think, you nearly became an architect.

LILLIAN

Excuse me.

(to a Waiter)

Where's the Ladies' Room?

152 DELETED

152

153 INT. PHONE BOOTH - AT THE RESTAURANT

153

LILLIAN is very drunk now, talks louder than necessary into the phone.

LILLIAN

Hammett? I hope I woke you from a sound sleep, do you want to hear the good news, they think I'm wonderful. I'm the toast of the town. Everybody came and you ... you had to go to Hollywood ... I'm celebrating,

153 Continued

## LILLIAN (Cont)

everybody's here but you ... Of course I'm drunk, I've been drunk for two days, how the hell do you think I got through the night? ... Who's there with you? Some Hollywood floozie? ... No, I will not send you the reviews ... the second act was fine, you were right about everything, you know that. When are you coming home? ... Hammett, are you listening to me? No I don't want to talk in the morning, I might not be famous in the morning, I'll be alone in the morning, Hammett, and I don't want to be alone in the morning, I don't care how famous I am tonight.

154 PULL BACK FROM THE BOOTH

showing LILLIAN continuing to talk animatedly to HAMMETT. But we can't hear her over the restaurant sounds. The lights in Sardi's are bright. The crystal glitters and there is an air of high celebration. It is all dazzling, unreal. The picture begins to go out of focus until all we can see is glitter. We HEAR applause again.

BEGIN OVERLAP DISSOLVE

## LILLIAN'S VOICE (O.S.)

Dear Julia. I sent you a copy of my play. Did you ever get it? It opened on Broadway, just as we always pretended it would. They liked it. I only wish you had been there. Maybe I wouldn't have had to get drunk. I haven't heard from you in such a long time.

END OVERLAP DISSOLVE

155 EXT. BEACH HOUSE - ANGLE ON RURAL MAILBOX -  
(1936) DAY

LILLIAN has removed a large pile of mail from the box, is moving toward the house, looking through the letters. She opens one envelope, takes something from it, then raises it in the air as she continues toward the house.

## LILLIAN

(calling)

More royalties, Hammett!

156/  
157 DELETED

158 EXT. THE WATER - HIGH ANGLE - LONG SHOT

158

HAMMETT rowing away from the shore.

LILLIAN'S VOICE (O.S.)

I could buy a sable coat, couldn't I?

HAMMETT'S VOICE (O.S.)

If that's what you want.

LILLIAN'S VOICE (O.S.)

(defensive)

I have a right to a sable coat!

(beat)

Maybe I ought to give my money to Roosevelt.

HAMMETT gives her a look.

HAMMETT'S VOICE

You could do that too.

LILLIAN'S VOICE

Ickes says Roosevelt was psychoanalyzed by God. Maybe if I could be analyzed by God, maybe I'd buy myself a sable coat.

159 NEW SHOT - THE FISHING BOAT

159

They sit and fish. Finally:

LILLIAN

I'd look swell in a sable coat.

160 EXT. CAMPSITE - NIGHT

160

LILLIAN wrapped in a blanket. She wears a knitted cap pulled down over her eyes. Both she and HAMMETT are watching a fish frying. We all watch the fish frying. Then, finally:

LILLIAN

(quietly)

Hammett...

HAMMETT

(eyes on the fish)

Mmmmm?

160 Continued

160

LILLIAN  
(the confession)  
I like being famous.

He looks up at her then back down at the fish.

161 EXT. CAMPSITE ANOTHER ANGLE - NIGHT

161

LILLIAN  
(continuing)  
You know what happens when I  
buy the groceries now? I'm  
famous. I buy mayonnaise,  
Hammett, and I'm famous. I've  
been invited to Yale and Vassar.  
I get mail from people in Idaho,  
I don't even know where Idaho  
is!

HAMMETT looks at her.

LILLIAN  
(continuing)  
You aren't listening to me.

HAMMETT  
I am listening to you, Lilly.

LILLIAN  
I don't want you to think I only  
care about sable coats.

He reaches out. Touches her gently.

HAMMETT  
I know that ...

161 Continued

161

LILLIAN

You know about fame, Dash, it never seems to bother you, this is such a dopey conversation.

HAMMETT

It's only fame, Lilly, it's just a paint job. You want a sable coat, buy one. Just make sure you know it's nothing but a sable coat and doesn't have anything to do with writing.

LILLIAN

You'll never find anyone who'll fish better than I do.

HAMMETT

Never. Not as long as I live.

ANNE MARIE'S VOICE (O.S. -  
1937)

... And now you've been invited to Moscow ... What is it, some sort of political thing?

DISSOLVE

162 INT. SMALL NEW YORK HOTEL COCKTAIL LOUNGE - (1937) 162  
DAY

LILLIAN and ANNE MARIE TRAVERS at a table. LILLIAN staring into her glass, bored.

ANNE MARIE

Did you know about the McPhee boy ... the little one? He was killed in Spain. Imagine having your brother die a Communist. Actually, I can't stand up for any of them. I'm sorry he lost his life, but I wonder why they rush over there.

LILLIAN looks at her watch.

ANNE MARIE

(continuing)

Well, I'm glad you had time to see me. Lillian, you look so very slim.

LILLIAN

Thank you, Anne Marie.

162 Continued

161

ANNE MARIE

(her finger comes to  
her tooth)

I'm sorry your second play failed.

LILLIAN

Thank you.

ANNE MARIE

But you know I loved your first play.

LILLIAN

Thank you, Anne Marie.

ANNE MARIE

... And now you've been invited to  
Moscow ... What is it, some sort of  
political thing?

LILLIAN

(looks at watch again)

Not exactly. It's only a theatre  
festival, Anne Marie.

ANNE MARIE

But still! Imagine! Russia! My  
God! Of all places!

CUT TO

163 INT. TENT - NIGHT

160

HAMMETT and LILLIAN together in a sleeping bag. LILLIAN  
stares at the stars through an opening in the tent.

LILLIAN

Why won't you come to Russia with me?

HAMMETT

I don't want to go to Russia.

LILLIAN

Why? Don't you want to see the  
Russian theatre?

HAMMETT

I don't give a damn about Russian theatre.

LILLIAN

Maybe I'll go with somebody else.  
Somebody who'll take me as I am.  
(suddenly she explodes)  
Goddamn it, why should I be afraid  
to go to Moscow without you.

HAMMETT

Same reason you're afraid to go to  
Jersey City.

164 EXT. TENT - HIGH ANGLE - NIGHT

164

Angle down through trees.

LILLIAN'S VOICE

Come on, Hammett. Come with me  
to Russia.

We hold outside the tent and we begin to HEAR a ship's  
orchestra playing "WHEN MY DREAMBOAT COMES HOME".

LILLIAN'S VOICE

Hammett?

HOLD a moment as the music continues. Builds.

165 EXT. OCEAN LINER - ANGLE ON SHIP'S BAND - (1937) - NIGHT

165

playing a jazzed up version of "WHEN MY DREAMBOAT COMES  
HOME".

166 LONG SHOT - THE OCEAN LINER "THE NORMANDIE" -  
MIDNIGHT SAILING

166

about to depart. We can see LILLIAN on deck next to  
DOTTIE and ALAN. The noise is tremendous. Screams and  
horns combining with the ship's band, tons of confetti.

167 EXT. SHIP'S DECK - DOTTIE, ALAN, LILLIAN

167

They all hold champagne glasses. DOTTIE's a little drunk.

LILLIAN

Where is he now, he keeps moving.

ALAN

By the post.

LILLIAN

Does he see us?

167 Continued

167

DOTTIE

He's looking straight at us.

LILLIAN

He's not waving. He just stands there.

ALAN

(exuberantly)

Let him stand there if he wants to.  
We're going to Paris, Lillian!

He sees that their champagne glasses are empty.

ALAN

Where's the Steward?

He takes their glasses, moves off to look for DRINK STEWARD.  
smiling at a WOMAN as he goes.

DOTTIE

(looking after Alan)

He's looking for celebrities. You  
think he'll be sleeping with every-  
thing in sight while I'm seasick?

LILLIAN

Odds are.

DOTTIE

Oh, well, why shouldn't he. Why  
the hell shouldn't all of us?

LILLIAN

(looking at Hammett)

He's waving. Look! He's waving!

DOTTIE

My God! He's lifting his hat.

LILLIAN smiles as the band plays "GOODNIGHT SWEETHEART".

168 TIGHT ON HAMMETT

168

His hat held up at the side of his head.

169 TIGHT SHOT - LILLIAN

169

looking down at HAMMETT. The screaming, the tooting, the confetti. The Ship's whistle and 'GOODNIGHT SWEETHEART' and we cannot hear LILLIAN as her lips form: "HAMMETT!"

CUT TO

170 INT. LILLIAN'S ELEGANT PARIS HOTEL ROOM (1937)

170

LILLIAN is on the phone. At one side of the room is her trunk. She is just finishing dressing.

LILLIAN

(into phone)

Well, will you see her? ... Does she live there or doesn't she? Will you give Julia a message, please ... A message ... Does anyone there speak better English? ... Sprechen better English? ... No! I want somebody better than you ... All right, all right ... Tell her Lillian ... Lillian ... Tell Julia Lilly's in Paris, Hotel Maurice.

(we hear someone

knocking at the door)

Tell her Lilly will be in Paris for two weeks and then I'm going to Moscow ... Hello ... Tell her I can stop in Vienna and see her ...

The knocking continues and gets louder. We begin to hear ALAN's voice calling "Lillian".

LILLIAN

(continuing)

Do you verstehen ... understand? ... Are you sure you verstehen? ... Hello? ... I'm losing you, is someone on the line ... Yes, yes ... Tell her! Tell her!

She hangs up as the knocking continues. By now, she has moved with the phone to the door. She opens it and we see ALAN and DOTTIE in dinner clothes.

170A ANOTHER ANGLE - LILLIAN'S ROOM

170A

LILLIAN

Jesus Christ, why don't you just break it down.

170A Continued

ALAN

It's twenty after eight, we're due at the Murphy's for cocktails at eight-thirty. Who were you talking to?

(moving to Lillian)

You missed a button.

LILLIAN

(pulling away from him)

Dottie ... button this damn thing.

ALAN

We'll be half an hour late and we're supposed to have supper at the Rothschilds.

LILLIAN

Will you tell him to settle down, for God's sake.

DOTTIE

He's afraid he'll miss Hemingway.

ALAN

Who were you talking to on the phone?

LILLIAN

Hemingway?

ALAN

He's coming up from Spain.

He sees invitations on LILLIAN's dresser.

ALAN

(continuing)

You have an invitation to Louise de Vilmorin's. Dottie, did we get an invitation to Louise de Vilmorin's?

170A Continued

170A

LILLIAN

(as Dottie buttons  
her)

Tell him to get out of my things.

DOTTIE

Get out of her things, Alan.

LILLIAN

(moving out)

Hemingway?

ALAN

(as he pushes  
them out)Hemingway, and Coctear and his red  
necktie, and the creme de la creme.

DOTTIE

(as he exits)

Way down deep, he's very superficial.

They all leave as the MUSIC goes up and the door closes.

CUT TO

171 MONTAGE - LILLIAN, DOTTIE & ALAN - DAY AND NIGHT  
(PARTLY DELETED - TO BE DECIDED LATER)

171

in and around Paris. At an elegant Russian Night Club,  
an official State Function, another Night Club with  
frenetic Cuban Band Music and finally at Dawn, staggering  
out of Harry's Bar. LILLIAN does not enjoy herself as  
much as her companions. (SEE PAGE 138 FOR BREAKDOWN ON  
MONTAGE SEQUENCE)

172 INT. PARIS HOTEL LOBBY - MORNING (8 a.m.)

172

LILLIAN, DOTTIE and ALAN move in. They are past being drunk now. It's hangover time. ALAN is in his tuxedo, DOTTIE in an evening gown. LILLIAN in her fur coat and a short evening dress. They move toward the elevator. They stand in front of it, waiting for the car to appear.

173 CLOSER SHOT - ALL

173

LILLIAN

(exhausted)

Go ahead up. I'll check and see  
if I have any messages.

She turns and walks back toward the desk.

LILLIAN

(to Clerk)

Hellman, six vingt et un.

The CLERK looks in her letter box, turns back to her.

CLERK

Nothing, Madame.

She turns away from the desk. As she does, a man, MR JOHANN, gets up from a bench and moves toward her. He is dressed in an ill-fitting suit, and is carrying a rather well-used briefcase. There is a distinct old world charm about him. He represents something beautiful that is being destroyed. He speaks with a German accent.

JOHANN

Madame Hellman?

LILLIAN

Yes ...

JOHANN

I have come to talk to you about the  
tickets and your travel plans.

LILLIAN

What?

JOHANN

Miss Julia has asked me to see you.  
I have the travel folders.

LILLIAN

Oh ...

174 ANGLE ON DOTTIE AND ALAN 174

at the elevator. It has arrived and they are getting in. ALAN is looking toward LILLIAN and the MAN. He watches carefully as the door closes.

175 BACK TO LILLIAN AND JOHANN 175

LILLIAN

What's the trouble? Something wrong with Julia?

JOHANN

Do you think I could have an egg, hot milk and a roll? I cannot pay for it, however.

LILLIAN

Of course.

She looks at him for a moment, still rather disorganised. She looks down at her fur and evening dress and then toward the hotel dining room where breakfast is being served.

JOHANN

Thank you.

He starts toward the dining room. LILLIAN moves with him, taking off her jewellery, putting it in her handbag.

176 INT. DINING ROOM 176

They have entered, and the WAITRE D' is taking them toward a table. He eyes LILLIAN's attire with some disdain.

CUT TO

177 INT. DINING ROOM 177

LILLIAN and MR JOHANN are seated at the dining table. TIGHT ON LILLIAN opening a note. MR JOHANN is eating a full breakfast. LILLIAN has half a glass of tomato juice before her. She starts to read the note.

## JULIA'S VOICE (O.S.)

This is my friend, Johann. He will tell you what I need. But I tell you ... don't push yourself. If you can't you can't, no dishonour. Love, Julia.

LILLIAN puts down the note, looks up, confused. MR JOHANN is eating his egg and roll. Though he is obviously hungry he tries to control the appearance of being hungry. He smiles as if remembering something from long ago. He looks up at LILLIAN. Takes the note from her, folds it and puts it back in his pocket.

## LILLIAN

Is something wrong with Julia?

JOHANN has finished his meal without answering the question.

## JOHANN

I am sorry I could not pay for myself, but someday perhaps.

## LILLIAN

Yes, I am sure some day.

## JOHANN

I thank you for the fine breakfast. Could we walk now in the Tuileries?

177 Continued

177

LILLIAN nods. JOHANN looks around, then with his napkin he wipes his dampened brow. He shows for the first time a sign of nervousness. He smiles again. LILLIAN, still not understanding, tries to smile back.

178 EXT. THE GARDENS OF THE TUILERIES - LONG SHOT

178

LILLIAN and JOHANN moving along a path. LILLIAN feeling self-conscious in her evening clothes.

179 CLOSER SHOT - LILLIAN AND JOHANN

179

as they approach a bench. We should get the distinct feeling that Johann is watching to see if they've been followed. At the bench, he takes out his handkerchief and mops his brow again. Then he lays the handkerchief on the bench for LILLIAN to sit on. She sits. He sits next to her.

JOHANN

I cannot take long, there is much to do. So if I am not cordial, you will understand.

LILLIAN

Yes, of course, you're very cordial, I think you're very cordial.

JOHANN

You are going to Moscow by way of Vienna.

LILLIAN

Yes.

JOHANN

We would like to change your travel plans. We would like you to travel by way of Berlin.

LILLIAN

Why?

JOHANN

You would have to leave immediately. You would need a German visa. You would stay a short time in Berlin and change trains there to Moscow.

179 Continued

LILLIAN

(taking out a cigarette)

You aren't being clear.

JOHANN reacts to some PEOPLE moving up the path toward their bench. LILLIAN takes out a cigarette. The PEOPLE have now passed. She puts the cigarette away.

JOHANN

We would like you to carry for us \$50,000. We think you will be without trouble, but we do not guarantee that. The money is Julia's money. With it we can bribe out many already in prison. And many who soon will be.

A BUSINESS MAN with a briefcase walks briskly by. JOHANN is silent for a moment, then continues:

JOHANN

We are a small group who work against Hitler. We are of no common belief or religion. The people who will meet you for the money, if your consent is given, were small publishers. We have Catholic, Communist, many beliefs. Do you understand?

LILLIAN

Yes.

LILLIAN lights her cigarette. JOHANN watches her, aware of her nervousness. Her anxiety is growing.

JOHANN

Julia said I must remind you for her, that you are afraid of being afraid, and so will do what sometimes you cannot do. That could be dangerous to you, and to us. Please do not try to be heroic. .

179 Continued

LILLIAN

(sharp)

I assure you I would never try  
to be heroic.

LILLIAN puffs hard on the cigarette. She stares at  
JOHANN.

LILLIAN

Could we go and have a drink,  
please?

JOHANN

I am sorry time is too short. I  
am aware you are ill at ease and  
not prepared for this meeting. I  
must repeat we think all will go  
well, but much could go wrong.  
We realize that you are not the  
best person for this mission  
because you are Jewish. But  
unfortunately there is no one  
else we can ask. Julia says I  
must tell you that, but you should  
know this: if anything should  
happen, if the Nazis should arrest  
you, Julia will use the American  
Ambassador through her Uncle John.

LILLIAN

(fast and sharp)

She despised her Uncle John!

JOHANN

I am to tell you that Uncle John  
is now Governor. Julia knows he  
could be of value to us. I am to  
tell you also Julia's mother has  
another divorce and is now dependent  
too on Julia.

LILLIAN

What about her grandparents?

JOHANN

I do not know of the grandparents.

179 Continued

17

Silence. LILLIAN takes out another cigarette. JOHANN watches her light up again. She looks at him as she waves out her match.

JOHANN

Will you help us?

LILLIAN

(nervously)

I need a few hours ... just to think it through.

JOHANN

It is best not to be too prepared for matters of this kind.

LILLIAN

I know that.

JOHANN

You must not think too hard.

LILLIAN

(fast ... defensive)

I only want to think it over for a while, Julia would want it that way.

Silence. Finally:

JOHANN

There is a six-thirty train to Berlin this evening from the Gare du Nord. Number five gate. I will be there. If you agree to carry the money, you will say hello to me. If you have decided it is not right for you --

LILLIAN

(testy)

I have not decided that. I only need time to think it over.

JOHANN

... If you decide it is not right for you, then pass me by. Otherwise, you will simply say 'hello' to me. And I will tell you then what is necessary.

LILLIAN

'Hello'! All I say is 'hello'?

179 Continued

179

JOHANN

Just 'hello'.

LILLIAN

Where will you be?

JOHANN

Do not be concerned. I will find you.

She puffs more on her cigarette. Then:

JOHANN

Please, Madame. If you cannot do it, do not do it.

LILLIAN

Please stop saying that!

After a few moments, JOHANN looks up at the sky. He stretches. And when he's through, he puts on a great grin. He looks at LILLIAN and rises.

JOHANN

(a full voice)

Thank you for the tour.

(takes her hand, bows)

It was a wonderful morning.

He kisses LILLIAN's hand.

180 EXT. LILLIAN'S HOTEL

180

ANGLE UP to show ALAN and DOTTIE's window. We can see ALAN standing by the curtains with a glass. He is looking down toward the gardens.

181 HIS P.O.V. - LONG SHOT

181

showing JOHANN standing at the bench in front of LILLIAN. He turns and moves away, stopping once to smell a flower.

182 ANGLE FAVOURING LILLIAN

182

She remains on the bench alone and afraid. She's no longer self-conscious about her dress. Finally, she gets up. She moves a few feet away then stops, turns and goes back and picks up the handkerchief that JOHANN had put down. She looks toward where he went.

183 HER P.O.V.

183

JOHANN is no longer in view.

184 BACK TO LILLIAN

184

with the handkerchief. She doesn't quite know what to do with it. She looks at a litter can, considers throwing it in there, but doesn't. She rolls it up and holds it in her hand. Then she takes out another cigarette, lights it, and with the cigarette, she moves through the park, smoking, thinking.

185 ANOTHER ANGLE - LILLIAN

185

walking on the path.

JULIA (O.S. - YOUNG GIRL)

Lilly, you don't have to come this way. Go down under. Wade across.

CUT TO

186 EXT. A TRAIL IN THE ADIRONDACK MOUNTAINS - DAY

186

ANGLE on a fallen tree which serves as access from one side of a relatively deep ravine to the other. Water rushes down the ravine. JULIA and LILLIAN (CHILDREN) have approached the tree. They study the pros and cons, LILLIAN with some trepidation. Finally, JULIA moves with great alacrity across the fallen tree. LILLIAN remains on the edge of the ravine behind her. She is contemplating the depths. Quite clearly her fear is increasing.

187 ANGLE ON JULIA

187

on the tree trunk as she reaches the other side. She looks back toward LILLIAN.

188 HER P.O.V. - LILLIAN

188

Standing frozen in the distance.

189 FULL SHOT

189

We wait a moment for LILLIAN to decide. Finally she makes her move. Carefully, she puts one foot on the log.

139 Continued

139

JULIA

(calling out)

Lilly, you don't have to come  
this way ... go down under.  
Wade across.

LILLIAN looks toward JULIA, then she makes a quick decision  
steps out onto the log and starts to walk across. When  
she's less than halfway over, she stands frozen. For a  
moment she nearly loses her balance.

190 CLOSE SHOT - LILLIAN

190

She looks toward JULIA.

191 HER P.O.V. - JULIA

191

on the other side, waiting. Looking strong and able.

192 MED. SHOT - LILLIAN

192

She's perspiring as she looks down at the water beneath  
her, then looks up again, and once more steps forward.

193 FULL SHOT

193

as LILLIAN continues on slowly. She moves closer to  
the other side. Finally, she is only a few yards from  
making it. She freezes again. We can feel the panic  
coming on her. She is about to lose her balance and  
starts to get down to her knees, but she slips off the  
log. As she does, she throws her arms around it and holds  
on for dear life. She is hanging beneath the log.

JULIA

Pull yourself up!

LILLIAN

I can't!

JULIA

Hold tight -- just hold tight.

JULIA moves out on the log to LILLIAN; she gets down on  
her knees, then straddles it and grabs hold of one of  
LILLIAN's wrists. JULIA starts to pull her up, but the  
weight is too much, and she is nearly pulled off. She  
grabs LILLIAN's other wrist and working together, but  
not without moments of suspense, they finally get LILLIAN  
up over the log on her stomach.

193 Continued

JULIA

Now straddle it! ... You're not  
listening to me! Straddle it!

Carefully LILLIAN straddles the trunk and JULIA, holding onto one of her hands, moves carefully backwards toward safety, as LILLIAN slides in her straddled position after her.

194 CLOSER SHOT - LILLIAN AND JULIA

194

as they lie on their sides, exhausted.

LILLIAN

I'm sorry.

JULIA

It's all right.

She looks at LILLIAN like a good teacher, smiles.

JULIA

You'll do it next time.

CUT TO

195 EXT. THE TUILERIES - ANGLE ON LILLIAN

195

walking on the path. The gardens are breathtaking, but LILLIAN is oblivious to everything around her, even a LINE OF SCHOOLCHILDREN who nearly bump into her as they move with their TEACHER along the path.

CUT TO

196 EXT. PARIS SIDEWALK - ANGLE ON LILLIAN

196

moving into the PEOPLE who are on their way to work now. She is totally involved in herself. She crosses the street, nearly getting hit by more than one automobile.

197 INT. FRENCH RESTAURANT - DAY

197

A small cafe. LILLIAN at a little table. Coffee is brought to her. She drinks it.

198 EXT. PARIS STREET - ANGLE ON LILLIAN - DAY

198

walking.

199-  
200 DELETED

199  
200

201 INT. GERMAN CONSULATE - DAY

201

A long, narrow room, beige. Only a picture of Adolf Hitler in the centre of the otherwise bare wall. A long, narrow empty table. LILLIAN at the end of it, sitting stiffly. A young GERMAN WOMAN sits across from LILLIAN. She holds LILLIAN's passport, and speaks quietly.

GERMAN WOMAN

Why do you change your plans?

LILLIAN

It's an impulse. I thought it would be pleasant to see Berlin, but I thought I could stay longer than a few hours.

GERMAN WOMAN

You are going to Moscow, so regulations permit only that you will have a transit visa.

LILLIAN

Why is that?

The WOMAN ignores the question, writes on a form, stamps LILLIAN's passport, closes it, and slides it neatly in front of LILLIAN.

GERMAN WOMAN

(dismissing her)

There you are.

CUT TO

202 INT. PARIS HOTEL LOBBY - ANGLE ON MAIN DESK - DESK

202

LILLIAN stands there. She is overdressed to compensate for her insecurity. She carries a large, overstuffed handbag and a small suitcase. The CLERK is handing LILLIAN an envelope.

CLERK

Your train tickets, Madame.

202 Continued

202

LILLIAN

Thank you. Where's my trunk?

CLERK

It is on the way to the station,  
Madame.

LILLIAN

Did Mr and Mrs Campbell get my  
note?

CLERK

Yes, Madame.

LILLIAN nods and turns and starts toward the main entrance. A BELLBOY moves ahead of her with her suitcase. She is exhausted, extremely tense, and in her hurry she bumps into a WOMAN leading a dog and gets entangled for a moment in the leash before reaching the door.

When she's at the door, we see ALAN and DOTTIE coming out of the elevator wearing evening clothes. ALAN looking quickly through the lobby. LILLIAN sees him, moves hurriedly outside. ALAN sees her and points her out to DOTTIE, and they move toward the door.

203 EXT. HOTEL - DUSK

203

A taxi is waiting. The BELLBOY gives the suitcase to the DOORMAN who is opening the car door for LILLIAN, as ALAN and DOTTIE move outside. ALAN has taken a piece of notepaper from his pocket. He moves to LILLIAN who is half-in, half-out of the car.

ALAN

You think you can be invisible?

(takes note out of  
pocket)What's this mean, you're leaving us,  
you'll find us again after Moscow?

LILLIAN

I'm in a hurry, I can't explain now.

DOTTIE

Lilly, what's wrong?

203 Continued

203

LILLIAN

Nothing is wrong. I've changed my plans. I've had enough partying and I want to leave.

ALAN

It's not like you to be so mysterious, Lillian.

LILLIAN

I have to go. I'm late.

ALAN

We'll see you to the station, whatever this is about.

LILLIAN

No! I don't need you! I'll write you, I'll phone you from Moscow.

ALAN is pushing DOTTIE into the car.

DOTTIE

Alan, why are you doing this?

ALAN

Because our friend Lilly's gone berserk.

He stuffs himself into the taxi and pulls the door closed behind him.

LILLIAN'S VOICE

(from inside the taxi)

Goddamn it, Alan, you drive me nuts!

DOTTIE'S VOICE

Christ, dear, you'd be psychotic if he didn't.

LILLIAN'S VOICE

I insist you don't come.

Taxi drives off.

CUT TO

204-  
205

DELETED

204-  
205

206 EXT. GARE DU NORD - DUSK

206

The car pulling to a stop. LILLIAN, ALAN and DOTTIE get out. ALAN taking charge. He has LILLIAN's suitcase. LILLIAN pays the TAXI DRIVER.

ALAN

(to Lillian)

What gate? Where's your ticket?

LILLIAN takes her ticket from her purse. ALAN grabs it, looks at it.

LILLIAN

It's gate Five, six-thirty. You don't have to come in with me. Thank you both.

(she takes her suitcase from Alan)

I'm already late. Now let me do it alone or I'll miss my train.

DOTTIE

My God, Lilly, will you relax.

ALAN

Let's go, let's go, we'll be late.

LILLIAN

(grabs her ticket from Alan)

Give me back my ticket.

They move into the station.

207 INT. GARE DU NORD - NIGHT

207

The station is full. They are moving through. LILLIAN carrying her suitcase, looking around for MR JOHANN.

208 NEW ANGLE - APPROACHING GATE 5 - NIGHT

208

LILLIAN looking around. ALAN looks up at the schedule board, a clock says 6.25.. A loudspeaker calls the departure of the train to Berlin.

ALAN

By way of Berlin. Why are you going by way of Berlin?

DOTTIE

I thought you wanted to see your friend Julia in Vienna?

LILLIAN

(looking nervously around)

I never heard from her. Listen, say goodbye to me here.

LILLIAN reacts to O.S.

ALAN

It's all too mysterious for me. You haven't even had a day's sleep.

209 LILLIAN'S P.O.V. - NIGHT

209

MR JOHANN moving her way on the platform toward the gate separating the platform from the station.

## 210 BACK TO LILLIAN - NIGHT

watching JOHANN. He walks through the gate. ALAN looks up the platform, following LILLIAN's eyes.

ALAN

(as he looks at Johann)

At any rate, don't accept anything but the light grey caviar.

DOTTIE

Which is your car, Lillian?

ALAN

Isn't that the man I saw you with in the Tuileries yesterday?

LILLIAN shoots ALAN a look, is about to say something to him as MR JOHANN moves past them toward the station exit. LILLIAN watches MR JOHANN.

ALAN

Is he a friend of yours or something?

## 211 WIDER ANGLE - NIGHT

211

as suddenly LILLIAN runs after MR JOHANN.

LILLIAN

Mr Johann. Please, Mr Johann.

LILLIAN loses her head and screams.

LILLIAN

Please don't go away! Please!

MR JOHANN turns to look at her.

## 212 CLOSE SHOT - LILLIAN AND MR JOHANN - NIGHT

212

She stops, a few yards from him. He stands still for what seems a long time. Then he walks slowly toward LILLIAN.

LILLIAN

I only wanted to say hello. Hello to you, Mr Johann. Hello!

JOHANN

(a polite nod)

Hello, Madame.

212 Continued

213

ALAN has edged closer to him, and is now behind him, within hearing distance. The P.A. system is calling out departures in the b.g. DOTTIE moves closer.

LILLIAN

(quickly, her words  
jumbled)

This is Mr Campbell and, uh, that's Miss Parker, uh, and Mr Campbell says he saw us yesterday in the Gardens, and now he will ask me who you are and say that he didn't know we knew each other so well that you would come all this way to say goodbye to me ...

JOHANN

(calm)

I wish I could say that this was true, but I have come to seek for my nephew, who is en route to Poland. He is not in his coach. He is late as is his habit. His name is W. Franz, car four, second class, and if I do not find him I would be most grateful if you would say to him I came.

He lifts his hat.

LILLIAN

His name was what?

JOHANN

W. Franz, second class, car four. I am most glad, Madame, we had this chance to say hello.

LILLIAN

Oh, yes. Indeed. Hello. Hello.  
Hello, Mr Johann. Hello!

JOHANN smiles at her, then turns and moves away through the crowd. ALAN moves next to LILLIAN.

ALAN

What funny talk. You're talking like a foreigner.

LILLIAN

(sharp)

Sorry. Sorry not to speak as well as you do in Virginia.

212 Continued

212

The train is ready. The steam is hissing and swirling up on the platform. PEOPLE scurrying to board.

LILLIAN

Have to go. Goodbye.

They all embrace quickly, awkwardly, as LILLIAN runs to board.

LILLIAN

(to herself)

Franz, car four, second class.

213 ANGLE FAVOURING LILLIAN - NIGHT

213

at the steps of the car. The CONDUCTOR is there. The steam is up around LILLIAN. She trips on the step and falls to her knee. Her purse tips over and some of its contents fall back out onto the platform. She scrapes them up and then she is quickly back onto the steps, and the CONDUCTOR helps her into the car, but she is limping a bit.

214 ANGLE FAVOURING ALAN AND DOTTIE - NIGHT

214

watching LILLIAN in the car as the train starts off. LILLIAN turns once for a brief look at them, along with a sick smile and then she's gone as if swallowed up by something she can't understand.

215 INT. TRAIN - 1ST COACH - CORRIDOR/PLATFORM - NIGHT

215

LILLIAN moves between the cars, limping. She moves past a LARGE, HEAVYSET YOUNG WOMAN. On the connecting platform before she reaches the next coach is a YOUNG MAN, holding a valise and some packages. LILLIAN, with her own suitcase and purse, moves past him, but before she gets through:

YOUNG MAN

Madame Hellman?

LILLIAN turns.

I am W Franz, nephew, car four, second class. This is my birthday present from Miss Julia.

He hands LILLIAN a box of candy and a hatbox marked: "MADAME PAULINE". Then he turns and moves off in the direction from which LILLIAN just came. LILLIAN is left alone with the hatbox, the candy, her purse and her valise. She's not sure what to do for a moment. She's extremely anxious. She finally turns and continues into the next coach.

216 INT. 2ND COACH - CORRIDOR - NIGHT

215

LILLIAN moving through the car, checking her ticket envelope and looking at the compartment numbers. She can't find hers. The train is getting up steam and slowly moving from the station. LILLIAN makes her way through the narrow passageway. She sees a FAT, DARK-COATED MAN coming her way. They will have trouble passing one another. When they meet, it's a close, comic fit, but they make it. She continues on. Further down the corridor a CONDUCTOR approaches her. LILLIAN gets her ticket in front of him. He looks at it. Points the other way.

CONDUCTOR (in French)

You have come the wrong way, Madame.

He passes her and she turns and starts back again, looking around as she does.

217 CLOSE SHOT - THE HATBOX - 2ND COACH CORRIDOR - NIGHT

217

The name "MADAME PAULINE" is prominent as it flops up and down, moving with LILLIAN along the train passage.

218 INT. TRAIN PLATFORM - NIGHT

218

LILLIAN moves through. She stops for some air. Then continues. She is still limping.

219 INT. 1ST COACH - CORRIDOR - NIGHT

219

We see the FAT MAN coming back now. LILLIAN approaches him. They come together. Try to pass one another. This time it is more difficult. The MAN starts to cough. It grows worse. It is a serious coughing fit. In order for them to pass, the MAN takes the hatbox, holds it over his head, continuing to cough. LILLIAN keeping her eye on the box. The MAN moves on, coughing as he disappears into the next car.

220 ANGLE ON LILLIAN - CORRIDOR - 1ST COACH - NIGHT

220

Finally she finds her compartment. She opens the door, looks in.

221 INT. COMPARTMENT - NIGHT - LILLIAN'S P.O.V.

221

On one of the benches sits a SMALL GIRL, very thin, carrying a cane, a book on her lap. She is in her late twenties.

222 INT. COMPARTMENT - NIGHT

222

LILLIAN enters. She smiles politely and the YOUNG WOMAN nods. LILLIAN sits down, putting her packages next to her. She looks at the WOMAN who only glances at her, then looks out the window. LILLIAN is extremely nervous. She looks down at her knee. The stocking is torn and the knee bruised.

LILLIAN now looks toward the hatbox and sees a note has been pasted to it. She stares at it a moment, then looks to see if the WOMAN is watching. She is not. Then she peels the note from the box, opens the envelope, her hands trembling. She lowers her hands so that they rest on her purse. She starts to read the note, but stops as the door opens. The LARGE WOMAN LILLIAN passed earlier on the train enters. She is wearing a heavy coat, tightly wrapped. She seems out of breath. Carries a small valise. She looks at LILLIAN and the other WOMAN, then sits next to the latter. She catches her breath, organises herself, and finally stares out the window. LILLIAN waits a moment, then returns to the note.

223 INSERT - NOTE

223

As we read it, we hear:

JULIA'S VOICE (O.S.)

Open this box and wear the hat.  
When you reach the border, leave  
the candy box on the seat. There  
is no thanks for what you will do  
for them. No thanks from me either.  
But there is the love I have for you  
... Julia.

224 BACK TO LILLIAN

224

as she holds the note. She looks at the women. She looks at the hatbox and the candy box while the women continue to look out the window. LILLIAN moves about in her seat. Finally she puts the note in her purse and stands up. The TWO WOMEN look at her. She smiles, nervously. Then she picks up the hatbox and the candy box and starts out.

THIN GIRL

(with thick German  
accent)

This is compartment F. Do you not  
want F?

LILLIAN

F. Yes. I'm just going to the washroom. I ...

They stare at her. She can't decide what to do. Finally:

LILLIAN

Oh ... well ... perhaps I won't go to the washroom.

She half laughs, then puts the packages down again and sits. Nervously.

225 EXT. LONG SHOT - TRAIN IN FRANCE - NIGHT

225

Train moves across the countryside.

226 ANGLE THROUGH WINDOW - NIGHT

226

at LILLIAN looking out. The TWO OTHER WOMEN looking out. LILLIAN turning to look at them. She looks at the door, then back out window.

227 TIGHT SHOT - LILLIAN - THROUGH WINDOW - NIGHT

227

She pulls her palm across her forehead, then she smiles politely and looks back out the window, just past CAMERA. Then she takes out a cigarette. Lights it.

228 EXT. LONG SHOT - THE ENGINE - NIGHT

228

straight at CAMERA.

229 INT. COMPARTMENT - NIGHT

229

The THIN GIRL still has a book on her lap. Untouched. LILLIAN stares at her cane. A carved fox head on the handle. The LARGE GIRL is now reading a newspaper, FRANKFURTER ZEITUNG..

LILLIAN looks at the compartment door window. A WOMAN with sharp features, wearing a green hat passes by. She looks in the glass for a moment. Something about her frightens LILLIAN. Then she's gone. LILLIAN relights her cigarette. Everything seems to frighten her now.

230 EXT. TRAIN - NIGHT

230

It approaches a tunnel.

231 INT. COMPARTMENT - NIGHT

231

Suddenly the train is in the tunnel and the sound is thunderous. We remain in the tunnel for what seems a long time. Always there is LILLIAN's tension.

Still in the tunnel the sound remains thunderous but then it's suddenly over as the train leaves the tunnel. LILLIAN is terrified. She looks at the TWO WOMEN. The HEAVY GIRL is looking at her paper. The THIN GIRL stares at LILLIAN a brief moment, then back out the window.

LILLIAN looks at the hatbox, the candy box. She looks at her purse. She takes the note out again. Reads it. Puts it back in. Wipes her brow again. The train whistles.

Suddenly, noisily, the door opens. LILLIAN turns quickly. The CONDUCTOR is there.

CONDUCTOR (in French)

First call for dinner.

LILLIAN gets up quickly, too quickly, then she looks at the TWO WOMEN. Then she looks at the hatbox and the candy. Then she sits back down. She smiles at them.

LILLIAN

I guess I'm not hungry.

(in French)

I am not hungry.

The WOMEN stare at her. The THIN GIRL looks at LILLIAN's sealskin coat. Studies it.

THIN GIRL

Nice coat.

LILLIAN

I beg your pardon.

THIN GIRL

Coat. Is nice.

231 Continued

LILLIAN

Yes, yes, nice. My coat ... Thank you.

THIN GIRL

Warm. What fur it is?

LILLIAN

It's sealskin. Yes, it's warm.

THIN GIRL

(looks at hatbox)

Your hat is also fur?

LILLIAN

I don't know, I ... the hat, yes ..., oh, yes, the hat.

She sits paralysed a moment. Then she takes the hatbox, opens it. Takes out the hat, a high, fluffy hat of grey fox, as both WOMEN murmur their admiration. Finally:

HEAVY GIRL

(German accent)

Nice with coat? ... You would put on?

LILLIAN hesitates. She looks at the hat, then stands up and prepares to put it on. As she does, she reacts to something she feels in the hat's lining.

232/  
233 DELETED

232  
233

234 LARGE CLOSE UP

234

LILLIAN's fingers feeling the lining inside the hat. Something is in it.

235 BACK TO COMPARTMENT - NIGHT

235

LILLIAN continues to put on the hat. Once on, she looks at herself in the mirror between the two compartment doors. Then she turns to the TWO GIRLS. They smile and nod their heads.

GIRLS

Ahhh ... Yes ... is nice ...

LILLIAN sits back down.

HEAVY GIRL

Is pretty.

LILLIAN

Thank you ...

They continue to watch her.

LILLIAN

I think I'll keep it on.

They smile at her. Then the THIN GIRL looks at her watch. Looks outside. Suddenly, the HEAVY GIRL stands. She towers over LILLIAN and the THIN GIRL.

HEAVY GIRL

(to Thin Girl in German)

I will go to the dining car now.

I would have some dinner now.

You would have some dinner with me?

THIN GIRL

(in German)

Thank you, no.

HEAVY GIRL

(to Lillian in English)

I eat now. You would like dinner?

LILLIAN

Dinner! Yes! I would, but I don't know when we cross the border and I ...

She stops herself.

THIN GIRL

The border ... we do not stop for the border until morning.. There's much time now.

HEAVY GIRL

You would come and eat, then?

THIN GIRL

(to Lillian)

Do not worry of your things, I stay here, I eat here.

235 Continued

235

THIN GIRL (Cont)

(shows her a small  
box with her dinner  
in it)

Is too much money to pay for food  
on train.

HEAVY GIRL

I would not pay, too, but I must  
take medicine. My doctor tells  
me I must take hot food with it,  
and a glass of wine. You would  
have a glass of wine with me? You  
would talk with me of America?

LILLIAN considers, then picks up her coat and drops it  
over the candy box. The THIN GIRL watches the move,  
then looks out the window.

LILLIAN and the HEAVY GIRL leave the compartment,  
LILLIAN looking back towards her seat, as she goes.  
She wears her fur hat.

236 INT. 1ST COACH - CORRIDOR NIGHT

236

LILLIAN and the HEAVY GIRL moving through the car.  
LILLIAN puts her hand up to hold her hat on. It is  
clear LILLIAN doesn't feel well.

237 INT. DINING CAR - NIGHT

237

LILLIAN and the HEAVY GIRL finding a table. The car is  
half-full. A WAITER moves to them with menus, then  
moves on. LILLIAN looks as if she's fighting the feeling  
of nausea. She looks at the menu, then looks up and sees  
the FAT MAN and the WOMAN IN THE GREEN HAT sitting silently  
side by side at a table.

HEAVY GIRL (in French)

I think the Bisque, and a half  
bottle of table wine.

(to Lillian)

I think it is the best, the Bisque.

LILLIAN

(feeling ill)

Bisque, yes.

237 Continued

237

## HEAVY GIRL

You see, I must have the hot ...  
For the lungs. I study in Paris.  
And I get ill, you see. I am at  
the University and I am not good,  
my health. I was at concert ...  
one night ... I cannot breathe of a  
sudden. You see?

## LILLIAN

(getting up)

I wonder ... if you wouldn't mind ...  
pardon me ... Je malade ...

She turns and starts away from the HEAVY GIRL who watches  
her carefully. LILLIAN knocking over a glass of water on  
a table as she rushes for the end of the car.

She holds the hat on her head as she leaves the car.

238 INT. 1ST COACH - CORRIDOR - NIGHT

238

LILLIAN moving fast, passing a COUPLE on their way to the  
dining car. She holds her hat on. Feels dizzy. She  
sees the washroom. Turns the knob to enter, but it's  
occupied. Suddenly the door between the cars opens and  
TWO MEN enter and move toward her. She presses against  
the washroom door as they approach her. To her, their  
look is menacing. But they pass her and as they do,  
the door to the washroom opens behind her. She turns  
quickly. A rather well-dressed MIDDLE-AGED WOMAN moves  
out as LILLIAN moves in, pulling the door closed behind  
her.

239 INT. WASHROOM - NIGHT

239

She sits on the toilet lid, leans forward. She's breathing  
very hard. Then she raises her head and catches a glimpse  
of herself in the mirror. The hat looks preposterous.

240-

243 DELETED

240-

243

244 INT. COMPARTMENT - NIGHT

244

as LILLIAN enters. She's shaken. The THIN GIRL eating from her box, reading her book. She looks up questioningly. LILLIAN looks at her, then at her seat, at the coat draped over the candy box.

THIN GIRL

Is wrong? Something?

LILLIAN

No ... I was just ... I wasn't hungry ...

THIN GIRL

Ahhhhh ...

LILLIAN lifts her coat, sees the candy box is still there. She puts the coat back, then she sits, rubs her sore knee. Takes off the hat, puts it next to her.

244 Continued

244

THIN GIRL

Here is food ... if you become  
of a hunger.

LILLIAN

Thank you, but no ... thank you ...

The THIN GIRL reads and eats.

245 TIGHT ON LILLIAN - NIGHT

245

She looks through the compartment door window into the  
corridor.

246 SHOT - THE TRAIN - NIGHT

246

racing across the countryside. The whistle blows.

247 INT. TRAIN COMPARTMENT - NIGHT

247

The THIN GIRL sleeps. LILLIAN, with the hat still on,  
stares out the window... The door swings open. HEAVY  
GIRL is there. The THIN GIRL awakens.

HEAVY GIRL

You are better now?

LILLIAN

I'll be all right, thank you. Yes.  
Better. I'm sorry.

HEAVY GIRL

(to Thin Girl, in German)

She was sick.

THIN GIRL

(in German)

I know.

Then silence. The HEAVY GIRL sits.

They look out the window. The THIN GIRL closes her eyes  
again.

## 248 ANGLE ON LILLIAN - NIGHT

248

LILLIAN looks straight ahead, her body bobbing back and forth with the movement of the train, her panic growing as the train gets closer to Border. Then she looks toward the window.

## 249 TIGHT SHOT - LILLIAN'S REFLECTION

249

through the train window. SOUND of train continuing. SUPERIMPOSED over LILLIAN's reflection, we see LILLIAN and JULIA (17 years old) running across a field in the Adirondacks. JULIA moving gracefully. LILLIAN, behind her, fighting to keep up. JULIA doesn't slow down or even look back. LILLIAN falls once, gets up, laughing. Continues after JULIA, still laughing and impressed by JULIA's stamina.

## 249A EXT. A STREAM

249

LILLIAN and JULIA ankle-deep in the water, squatting.

## 249B CLOSE SHOT

249

JULIA reaching into the water, her hands quickly catching a fish.

## 249C ANGLE ON LILLIAN

249

as she watches in awe.

## 250 EXT. ADIRONDACKS - (1922) NIGHT

250

JULIA and LILLIAN under blankets by a campfire. JULIA reciting poetry.

JULIA

'Thenas in Silks my Julia goes,  
Then, then, methinks, how sweetly flows,  
The liquefaction of her clothes.  
Next, when I cast mine eyes, and see  
That brave vibration each way free,  
O, how that glittering taketh me.'  
(looks up, smiles)  
That's his tribute to me.

250 Continued

250

Silence. LILLIAN looks at JULIA.

LILLIAN  
(softly)

Julia?

JULIA looks up.

LILLIAN  
(barely audible)  
I love you, Julia.

JULIA waits a moment, then slowly reaches to LILLIAN. She takes LILLIAN's hand and brings it to touch her own face. Then she reaches her other hand to LILLIAN and as she touches her cheek she moves closer to her and they lie side by side. JULIA's face against LILLIAN's. We can see LILLIAN's eyes. HOLD.

CUT TO

251 INT. THE TRAIN COMPARTMENT - DAWN

251

LILLIAN is dozing. The THIN GIRL reaches to tap LILLIAN on the knee. LILLIAN looks up quickly.

THIN GIRL  
We will be in Germany. It comes  
now the border.

251 Continued

251

LILLIAN looks outside into the morning light. She is beginning to grow warm, anxious again.

252 EXT. FRANCE - THE TRAIN - DAWN

252

Angle on the train moving slowly past CAMERA. We HEAR the screeching sound of the train's brakes as train continues to slow. We see the three women looking out the window.

253 EXT. TRAIN STATION - GERMAN BORDER - DAWN

253

as the train moves in. There are CUSTOMS MEN, POLICE, MEN with swastika armbands. The train is nearly at a stop, the doors are being opened. POLICE and CUSTOMS MEN moving onto the train. We can see signs with arrows pointing to CUSTOMS.

254 INT. 1ST COACH - CORRIDOR - DAWN

254

PEOPLE moving through the passageway to get out.

255 INT. COMPARTMENT - DAWN

255

LILLIAN looks through the compartment door window now extremely frightened. PEOPLE moving through the car. The TWO GIRLS get up.

THIN GIRL

(to Lillian)

We must go out now to the check gate. It is necessary for your passport.

LILLIAN

Yes. I will. I have a temporary visa.

HEAVY GIRL

You will need your coat and hat, it is of a windiness.

LILLIAN

Thank you. Yes, of course.

255 Continued

255

In her growing panic and utter confusion she picks up the candy box.

THIN GIRL

(suddenly very sharp)

You will have need of your coat.  
Your hat is nice on your head.

A momentary pause, and LILLIAN puts the candy box down on the seat. Then she puts her coat around her shoulders, picks up the hat and puts it on her head. The HEAVY GIRL moves out of the compartment. LILLIAN hesitates for a moment, looks at the candy box on the seat, then follows the HEAVY GIRL. The THIN GIRL moves behind her.

256 EXT. STATION PLATFORM - DAWN

256

LILLIAN moving off the train steps. The TWO GIRLS are in a line by the check gate. LILLIAN moves towards them. They are separated from her by a few people. The THIN GIRL drops her purse, moves to pick it up and as she does so, she gets in line directly behind LILLIAN. LILLIAN senses the move. Questions it.

LILLIAN is next in line now.

THIN GIRL

(to Lillian)

If you have a temporary travel visa, it could take more minutes than others. It is nothing. Do not worry.

LILLIAN stares at the GIRL.

BORDER POLICE OFFICER

Nachste!

LILLIAN waits a moment, then steps to the table. She hands her passport to the OFFICER. He looks through it. Looks at her to check the picture. Looks back at the passport. Then up at her again.

The THIN GIRL watches carefully. The HEAVY GIRL is already through and watches from the side as she lights a cigarette. We see the WOMAN IN THE GREEN HAT talking to a POLICE OFFICER.

BORDER POLICE OFFICER  
Temporary visa ...

LILLIAN  
Yes.

BORDER POLICE OFFICER  
Hellman ...  
(pause, looks at her,  
looks at her hat)  
Why do you go to Berlin?

LILLIAN  
Friends. See some friends and ...  
to see it, I've never seen Berlin.

BORDER POLICE OFFICER  
Not business?

LILLIAN  
Not business, no.

BORDER POLICE OFFICER  
You cannot see much in a day of  
Berlin.

LILLIAN  
I can only stay a short while.  
I have to be in Moscow.

BORDER POLICE OFFICER  
What is your occupation?

LILLIAN  
I'm a writer.

BORDER POLICE OFFICER  
Ahhh, writer.

LILLIAN  
Yes.

BORDER POLICE OFFICER  
So you would write of Berlin?

LILLIAN  
Oh, no, I wouldn't.

BORDER POLICE OFFICER  
Perhaps your impressions, you would  
write.

256 Continued

256

LILLIAN

My impressions. Yes, I will write  
of my impressions.

The BORDER POLICE OFFICER looks up, looks at her hat again,  
then into her eyes, then he stamps her passport.

BORDER POLICE OFFICER

All right. Thank you very much.  
(call out)

Nachste!

LILLIAN moves out of line. The THIN GIRL steps up to  
the BORDER POLICE OFFICER. She smiles, suddenly charming.  
LILLIAN starts back to the train.

257 ANGLE ON LILLIAN AT STEPS TO CAR - DAWN

257

She looks around. She sees the FAT MAN and ANOTHER MAN  
looking at her. She hesitates, then re-enters the train.

258 INT. TRAIN - 1ST COACH CORRIDOR - DAWN

258

LILLIAN among passengers returning to their compartments.  
We see the CUSTOMS MEN in the compartment next to Lillian's  
inspecting luggage.

259 INT. COMPARTMENT - DAWN

259

The door opens. LILLIAN enters. The HEAVY GIRL is  
sitting down, her ear to the wall, listening to the two  
CUSTOMS MEN talking good-naturedly to people in the  
adjoining compartment. LILLIAN sits down. After she  
does, the THIN GIRL, moves in quickly.

THIN GIRL

(to Heavy Girl)

They take great time with the  
luggage.

HEAVY GIRL

I know.

The CUSTOMS MEN are moving toward their compartment.  
The THIN GIRL sits down and as she does she reaches for  
the candy box on Lillian's seat. She quickly unties the  
ribbon and opens the box.

LILLIAN

What are you doing?

THIN GIRL

(firm)

Thank you, I am hungry for a chocolate,  
most kind.

LILLIAN

(sharp)

Please don't open that. I'm  
carrying that for a friend, it's  
a gift.

The CUSTOMS MEN open the door. They move in. The THIN  
GIRL is chewing on candy, the box open on her lap.

1ST CUSTOMS MAN (in German)

Heitler ... customs, open your bags!

The CUSTOMS MEN take down the luggage. One of them goes  
through it. LILLIAN's suitcase takes longer. They are  
very careful with each piece and very thorough. The  
CUSTOMS MAN opens the hatbox, he looks into the hatbox.  
Then he looks at the hat on LILLIAN's head. The THIN  
GIRL offers him a piece of chocolate. The CUSTOMS MAN  
looks at the candy but shakes his head. Not interested.

Everything has been neatly replaced. The men salute  
perfunctorily. They close the door. LILLIAN and the  
TWO GIRLS sit quietly for a few moments. The THIN GIRL  
puts the top on the candy box and slowly, carefully  
reties the bow with the ribbon. LILLIAN simply watches  
her. The THIN GIRL puts the box back on the seat next to  
LILLIAN. No one speaks.

We HEAR the train whistle. The steam comes up over  
the windows. The SOUNDS of men's deep voices outside  
calling commands and the train jerks and begins to move  
again. Finally, the train moves out of the station.

The TWO GIRLS look out the window and then the HEAVY GIRL  
turns and stares at LILLIAN. LILLIAN returns the look.  
Then the HEAVY GIRL and the THIN GIRL exchange a look,  
then they look back out the window again. LILLIAN looks  
at them both, waits, then lights a cigarette. The HEAVY  
GIRL starts to cough. Leans forward, the cough is strong.  
LILLIAN puts out her cigarette. The train picks up speed.

260 EXT. THE TRAIN - DAY

260

moving through Germany. We can hear the HEAVY GIRL's  
coughing.

- 261 ANGLE THROUGH WINDOW - DAY 261  
at LILLIAN looking out past CAMERA.
- 262 EXT. LONG SHOT - TRAIN - DAY 262  
moving through Germany. A sense of Germany's pastoral countryside.
- 263 INT. TRAIN - 1ST COACH CORRIDOR - DAY 263  
CONDUCTOR moving through cars.  
CONDUCTOR (In German)  
Berlin. Half hour.
- 264 INT. COMPARTMENT - DAY 264  
The CONDUCTOR opens the door and looks in.  
CONDUCTOR (In German)  
Berlin. Half hour.  
He exits. LILLIAN looks at the girls. They sit straight. There is their tension now. More so than ever before. LILLIAN sits straight, too. She is ready. More ready than before. But still very tense. She lights another cigarette.
- 265 EXT. BERLIN TRAIN STATION - DAY 265  
Much activity. Sombre. Steam fills the screen. Large clock reads 4.45.
- 266 ANGLE ON THE ENGINE - AS IT PASSES CAMERA 266  
The brakes applied. The screeching.
- 267 ANGLE ON LILLIAN - DAY 267  
Through the window. The screeching in b.g. She looks around. Looking for someone.
- 268 HER P.O.V. - THE STATION PERSONNEL - DAY 268  
POLICE. Nazi uniforms.

269 TIGHT ON LILLIAN - DAY

269

Again the anxiety. She turns. PULL BACK to show the TWO GIRLS standing up. Waiting for her. She gets her things together. The candy box under her arm.

270 EXT. TRAIN PLATFORM - DAY

270

The people awaiting departures. The train stopped now. The doors open and the other PASSENGERS move out.

271 INT. TRAIN - 1ST COACH CORRIDOR - DAY

271

LILLIAN moving behind the HEAVY GIRL and the THIN GIRL. It is very close in there. LILLIAN, claustrophobic.

272 EXT. PLATFORM - DAY

272

People moving toward the station gate. People kissing and shaking hands all along the way. LILLIAN and the TWO GIRLS come out of the train. Move down to the platform. They move along the platform toward the gate.

273 TIGHT ON LILLIAN - DAY

273

She moves forward, carrying the hatbox, the candy box, her purse and her suitcase. Her coat and hat on. Flanked by the TWO GIRLS. We hear someone calling:

WOMAN'S VOICE (O.S.)

Lillian! Lillian!

LILLIAN looks.

274 ANGLE ON A MAN AND WOMAN - DAY

274

Both about fifty. They are moving toward LILLIAN. The WOMAN holding out her arms and exclaiming as she approaches LILLIAN.

WOMAN

Lillian, how good it is to see you. How naughty of you not to stay more than a few hours, but even that will give us time for a nice visit.

THIN GIRL

(quickly to Lillian)

Give her the candy box!

274 Continued

274

LILLIAN

I'm so glad to see you again.

They embrace.

I've brought you a small gift ...  
gifts ...

But the candy box has already been taken from her, and  
LILLIAN is being moved by THE MAN.

275 NEW SHOT - LILLIAN AND THE MAN - DAY

275

LILLIAN looking around as she and the MAN walk through  
the crowd toward the gate.

276 LILLIAN'S P.O.V. - THE TWO GIRLS AND THE WOMAN - DAY

276

all moving away, quickly, in different directions. The  
WOMAN with the candy box beneath her arm.

277 ANGLE ON LILLIAN AND THE MAN - DAY

277

as they move. With a slight movement of his head, the  
MAN indicates the side entrance.

MAN

Go through that gate. It will  
lead to the side entrance. When  
you get outside you are to look  
directly across the street. You  
will see a restaurant called  
Albert's. You will cross the  
street and go into that restaurant.

(louder)

Good luck. Enjoy yourself.  
Pleasant to see you again.

The MAN moves off, leaving LILLIAN alone. For a moment  
she looks toward the MAN moving away. Then she turns and  
looks at the gate. Then she looks back at the MAN.  
Then with growing anxiety she just stands there and  
waits a moment and catches a deep breath. She starts for  
the gate. CAMERA moves with her and follows her to the  
gate, through it, to the side entrance of the station.

278 EXT. STREET AT SIDE ENTRANCE OF STATION - DUSK

278

She looks across the street as she was directed.

279 LILLIAN'S P.O.V. ACROSS THE STREET - DUSK

279

We can see an electric sign reading "ALBERT'S".

280 BACK TO LILLIAN - DUSK

280

She moves slowly, anxiously across the street. Finally, at the other side, in front of Albert's, she looks into the window, but it is not possible to see anyone inside. She moves to a revolving door. A GROUP OF PEOPLE are coming out. She has to wait to catch a slot in the door. She does and she pushes the door in. It is difficult with the hatbox and her small suitcase.

281 INT. ALBERT'S RESTAURANT - NIGHT

281

LILLIAN appearing out of the revolving door. She stops. She looks around. Suddenly, she reacts to something c.s.

282 HER P.O.V. - JULIA - NIGHT

282

sitting at a table at the rear of the restaurant. She is looking at LILLIAN. Leaning against the wall behind her chair are two crutches. A drink is on the table. Cigarettes.

283 ANGLE FAVOURING LILLIAN - NIGHT

283

Frozen. She only looks.

284 ANGLE FAVOURING JULIA - NIGHT

284

She smiles. She raises one hand. LILLIAN slowly moves toward JULIA.

285 CLOSER ANGLE - LILLIAN AND JULIA - NIGHT

285

LILLIAN closer to her now. For the first time she sees the crutches. JULIA takes her hand. LILLIAN's eyes begin to tear. They do not speak. LILLIAN looks again at the crutches, then she sits next to JULIA. JULIA continues to hold her hand. LILLIAN can't speak. Then finally:

JULIA

Fine, fine.

LILLIAN studies her, looks at the crutches.

JULIA

I've ordered caviar. We'll celebrate. Albert had to send for it, it won't be long. Look at you. Oh, just look at you!

LILLIAN

(whispers)

Tell me what to say to you.

JULIA

It's all right. Nothing will happen now, everything's fine now.

LILLIAN

I want to say something.

JULIA

I know.

LILLIAN

How long do we have?

JULIA

Not long.

LILLIAN

You still look like nobody else.

(pause)

Why do you have the crutches?

Pause.

JULIA

(quickly)

I have a false leg!

LILLIAN

What?

JULIA

I have a false leg!

LILLIAN

No! I don't want to hear that. Don't tell me that!

JULIA

(sharp)

No tears, Lilly.

LILLIAN

I'm sorry.

JULIA

It's done. It's what it is.

LILLIAN

When?

JULIA

You know when. You were there.  
In Vienna.

LILLIAN

I don't want to hear about it,  
please, just let me look at you.

JULIA

You have to hear about it, you  
have to hear about everything.  
(taking Lillian's  
hand)

Your fingers are cold, here ...

She begins to rub Lillian's hands.

LILLIAN

They took the candy box. A man  
and a woman.

JULIA

That's right. Everything's fine  
and what I want you to do now is  
take off your hat, the way you  
would if it -- Lilly, listen to  
me, you aren't listening.

LILLIAN

I'm listening, I am.

JULIA

Take off your hat, as if it were too hot in here. Comb your hair. Put your hat on the seat between us. Do as I tell you ... Make conversation ... It has to be this way.

LILLIAN looks around the room. Then she looks at JULIA. She takes off the hat.

JULIA

(calmly)

Who were you with in Paris? Good friends?

LILLIAN

Yes. Good friends. But they don't know anything about this.

She puts the hat on the seat between them.

JULIA

Get your comb.

LILLIAN

Comb ...

She reaches for her purse. Opens it. Looks for the comb. The purse is full.

LILLIAN

I still carry too much.

JULIA

(looking in purse)

There it is, take it out and use it.

LILLIAN takes out the comb. Starts to comb her hair back.

JULIA

Keep talking to me. I read your play. Don't look down. Look at me. Be natural. You look so very well.

During this JULIA has pulled the hat into her open coat. Then she'll proceed to pin it deep inside the lining.

285 Continued

LILLIAN

Did you like it? My play?

JULIA

I'm proud of you. It was wonderful.

LILLIAN

But my second play failed.

JULIA

I know. I heard. Are you writing your third?

LILLIAN

I'm writing it.

JULIA

Now, I'm going to the toilet. You come with me. If the waiter tries to help me up, wave him away.

JULIA reaches for her crutches. LILLIAN goes to help her.

JULIA

I'm all right, I can do it. If I had more time to practise, I wouldn't need the crutches. But this leg doesn't fit properly. Come along. Act gay. Can you act gay?

LILLIAN tries to laugh.

LILLIAN

No, I can't act gay.

They start on, toward the washroom. We can see a man, ALBERT, bringing caviar, wine to their table.

JULIA

What's your new play about?

LILLIAN

I don't know. I'm not sure yet. Shall I come with you?

JULIA (In German)

(re caviar - to Albert)

Thank you very much, Albert.

285 Continued

They reach the washroom door.

LILLIAN

Shall I come in with you?

JULIA

No, the toilet door will lock.  
If anybody tries to open it,  
then knock very hard and call  
to me. But I don't think that  
will happen.

JULIA opens the toilet door. Moves in. As the door closes, her crutch is at a wrong angle. It gets caught. She pulls irritably at the crutch. There's some humiliation in the gesture. The door closes. LILLIAN waits outside the door. Some PEOPLE are moving in to be seated. One of them is the FAT MAN we saw on the train. He is alone. He moves to a small table against the wall and takes a newspaper from his side pocket.

LILLIAN looks toward their table. The wine and caviar have been placed on it. She looks back toward the FAT MAN at his table. She looks at other faces. They all 'seem' to be looking at her.

The door to the toilet opens. JULIA moves out. She smiles at LILLIAN. She starts slowly back toward their table. As they go:

JULIA

The German public toilets are  
always clean. Much cleaner than  
ours. Particularly under the  
new regime.

(under her breath)

The bastards. The murderers.

286 NEW SHOT

as they sit. JULIA nearly losing her balance. But managing. LILLIAN next to her. The WAITER comes to pour the wine. JULIA smiles, acts "gay".

JULIA (In German)

(to Waiter)

Aren't we fancy people. Maybe you'll  
start stocking caviar from here on.

WAITER (in German)

We don't want to serve caviar,  
we'll all have to be too polite.

They laugh and the WAITER moves away. JULIA slips the  
hat from under her coat, back onto the seat.

JULIA

Nothing will happen now. We're all  
right now. I want you to know  
this. You've been better than a  
good friend to me. You've done  
something important ... It's my  
money you brought in. We can save  
five hundred people, maybe. If we  
bargain right, maybe a thousand.

LILLIAN

Jews?

JULIA

About half are Jews. Political  
people. Socialists, Communists,  
plain old Catholic dissenters. Jews  
aren't the only people who suffer  
here. But that's enough of that.  
We can only do today what we can do  
today. And today you did it for us.

She drinks some wine. LILLIAN drinks too.

Do you need something stronger?

LILLIAN

No.

JULIA

We have to talk fast now. There  
isn't much time.

LILLIAN

How much?

Some people move by.

JULIA

A few minutes.

(louder, to be heard)

You must have some pictures for me.  
Do you have a picture of Hammett?

286 Continued

287

LILLIAN

Yes, yes, I do.  
(opens her purse, wallet)  
One. I have one picture.

JULIA

Show me!

LILLIAN

I wrote you about him. Did you  
get that letter? Do you get my  
letters?

JULIA

Some.

(looks at snapshot -  
speaks loud)

Ahh, this is Hammett! Is he the  
one we dreamed of? I like the  
face. Tell me what he is?

LILLIAN

He's remarkable, and difficult, and  
it isn't simple together. I can't  
describe him. He's an extraordinary  
kind of American man, I want you to  
meet him.

JULIA

I want to.

LILLIAN

When?

JULIA

Soon.

LILLIAN

How soon?

236 Continued

JULIA

I'll be coming to New York:

LILLIAN

When?

JULIA

A few months. My leg is clumsy.  
I need a better one.

(laughs)

My God, Lilly, are we having  
this conversation?

LILLIAN

Just come back, I don't care about  
the conversation.

JULIA

There's something else. I'll need  
you to do something else for me.

LILLIAN

You know I will ... What?

JULIA waits. Then, quickly:

JULIA

I have a baby.

Pause. LILLIAN is stunned. JULIA doesn't speak. She  
smiles, touches LILLIAN's face. LILLIAN trying not to  
cry, lighting a cigarette, fumbling with it. Finally:

286 Continued

JULIA

She's fat and she's handsome  
and she's very healthy. She's  
not even one yet. Can you imagine  
not even being one yet?

LILLIAN

Yes ...

JULIA

And I don't even mind that she  
looks like my mother.

LILLIAN

Where is she?

JULIA

She's across the border in Alsace  
in a town near Strasbourg. She  
lives with good people. The man  
is a baker. Remember we used to  
want to live in a bakery? I can  
see her whenever I can cross over.  
But she shouldn't be in Europe.  
It ain't for babies these days.

LILLIAN

When can I see her? What's her  
name?

JULIA

(pause)

Lilly.

LILLIAN is obviously very moved, she does not speak.  
Close to tears.

JULIA

When I come to New York for my  
leg, I'll bring her with me. I  
want to leave her with you. You're  
the only one there I can trust.

LILLIAN

I'll take care of her. You know  
that.

286 Continued

286

JULIA

I won't stay away long. I can't last much longer in Europe. The crutches make me too noticeable. There'll be plenty of money. You won't have to worry about anything.

LILLIAN

I don't care about that. You know that doesn't matter.

JULIA

And you don't have to worry about her father, he doesn't want anything to do with her. Or with me. A medical student I knew. I don't know why I did it. But I know I wanted to. Maybe a person finally needs their own blood to be more courageous. And, oh God, but we need such courage now. All of us.

They are quiet another moment. Then:

LILLIAN

(quiet rage)

What is it? Why is it like this?

JULIA

(studies Lillian  
a moment)

Are you as angry a woman as you were a child?

LILLIAN

I try not to be. It isn't easy.

JULIA

I like your anger. Don't let people talk you out of it.

JULIA reacts to o.s.

286 Continued

286

JULIA

The man who will take care of  
you has just come into the  
street.

LILLIAN

But we haven't talked. We've  
had no time. I need more time.

JULIA

Now I want you to stand up.  
Take the hat ... Listen to me.  
Put the hat back on, and then  
say goodbye to me and then go.  
Walk across the street.

LILLIAN has become visibly upset.

The man will see that you get  
on the train safely. Someone  
else will stay with you 'til  
Warsaw tomorrow morning. He's  
in Car A, Second Class, compart-  
ment thirteen. Zweite Klasse.  
Say it!

LILLIAN

Zweite Klasse.

JULIA

Compartment 13. Abteilung Dreizehn.  
Say it!

LILLIAN

Abteilung Dreizehn. I don't want  
to leave you. I want to stay with  
you longer.

JULIA

No. Something could still go  
wrong. We aren't sure who anyone  
is anymore.

286 Continued

286

LILLIAN

I'll have room for Lilly. I'll try  
to make it wonderful.

JULIA

I know you will. Put the hat on ...  
Lillian, put the hat on!

LILLIAN waits for a beat, then puts on the hat. As she  
does:

Write to me from Moscow to American  
Express in Paris. Someone picks  
up for me every few weeks.

(takes Lillian's hand and  
raises it to her lips)

Oh, yes ... Oh, yes, my beloved  
friend.

She kisses Lillian's hand. Another pause. Then JULIA  
brings her hands down.

JULIA

Leave! ...  
(sharp)

Leave!

LILLIAN gets up quickly as if powered by something  
outside of herself.

287 WIDER ANGLE - NIGHT

287

LILLIAN turns and moves to door. When she gets there she  
stops, turns, looks back at JULIA, who is holding her  
glass of wine. LILLIAN seems to take a small step toward  
her, JULIA quickly shakes her head, looks at another part  
of the room. LILLIAN turns and moves out through the  
revolving door.

288 EXT. THE STREET OUTSIDE ALBERT'S - NIGHT

288

LILLIAN alone. Her purse, the hatbox. Her small bag.  
She looks up and down the street. Then she looks across  
the street at the station entrance. She crosses. Much  
traffic. In her confusion she has to dodge a few cars.  
Is stranded a moment in the middle. Suddenly a MAN is  
at her side. He takes her arm. She looks at him and they  
continue to the station.

289 INT. TRAIN STATION - BERLIN - NIGHT

289

Angle on LILLIAN and the MAN walking on the platform. alongside the train. They pass Car B, reach Car A.

MAN

(German accent -  
very alive)

Take care of yourself. My best  
to everybody.

LILLIAN

Yes. Thank you. My best to you.

He nods and turns and goes. LILLIAN boards. Then she  
turns on an impulse and calls out:

LILLIAN

MY VERY BEST TO YOU.

He looks back, smiles, raises his hand and moves away.

290 ANGLE ON LILLIAN - NIGHT

290

She turns and moves into the train.

291 INT. TRAIN - NIGHT

291

LILLIAN moving through the car. She passes compartment  
13. She looks in. We can see a YOUNG MAN sitting at  
the window, a paper in his lap. He is blowing his nose.  
He doesn't look at LILLIAN. LILLIAN continues on. When  
she's gone, the MAN looks toward the door.

292 NEW SHOT - LILLIAN - NIGHT

292

in the passageway. A CONDUCTOR appears as she finds  
her compartment.

CONDUCTOR

Fraulein Hellman?

LILLIAN

Yes?

CONDUCTOR

You will be asleep when the border  
is crossed to Poland. Put here your  
luggage for the Customs. I will not  
wake you.

292 Continued

292

LILLIAN

Yes, fine, I will.

CONDUCTOR

You have a trunk?

LILLIAN

In the baggage compartment, yes.  
A green trunk.

CONDUCTOR

I would need the key.

LILLIAN

Yes, yes, of course.  
(searches her purse)  
Here you are.

CONDUCTOR

Thank you.

He moves off. Knocks on the next compartment door.  
LILLIAN looks after him a moment, then goes in.

293 DELETED

293

294 THE TRAIN - NIGHT

294

as it travels across Germany.

295 INT. LILLIAN'S COMPARTMENT - NIGHT

295

LILLIAN in her berth. Eyes open. We hear the wheels on  
the track. LILLIAN turns and looks at the hat sitting on  
a narrow shelf.

296 TIGHT ON LILLIAN IN THE BERTH - NIGHT

296

JULIA'S VOICE (O.S.)

The bastards. The murderers.

296 Continued

SAMMY'S VOICE (O.S.)

She's turned into a wild socialist,  
giving away all her money.

Silence. LILLIAN turns on her side. Remembers. We hear  
the tinkle of a piano.

297 INT. SMALL'S PARADISE - HARLEM - SAMMY AND LILLIAN 297  
(1930) - NIGHT

A Harlem speakeasy. SAMMY with a great number of drinks  
in him. LILLIAN sitting politely across from him. She is  
sloshed. He sits sprawled, his arms fly about as he speaks.  
Jazz combo in b.g.

SAMMY

I was with Anne Marie in Vienna.  
I was really in Elba most of the  
time, I'm doing a book on Napoleon.  
I tried to kill myself in Elba.

LILLIAN

You've been doing that for years,  
Sammy, I don't think you should  
continue with Napoleon. Why don't  
you try the Wright Brothers, or  
try one of them, try Orville.

SAMMY

(leaning in)

What about marriage?

LILLIAN

What about it?

SAMMY

Still a virgin? Why don't you  
marry my brother Eliot?

LILLIAN

Sammy, I have to go now.

SAMMY

You're afraid of me, you still  
think I want to get in your  
bloomers, God, Lilly, if you  
married Eliot I'd be your brother-  
in-law and Anne Marie would be  
your sister-in-law.

LILLIAN

Sammy, it's too late for horror  
stories. You drink too much.

297 Continued

297

SAMMY

You're always so tough on Anne Marie. What did she ever do to you? She's really warm and passionate. Ask me, I know. By the way, she saw your old friend, Julia.

LILLIAN

Where?

SAMMY

In Vienna. She's turned into a wild socialist, giving away all her money.

LILLIAN

You tell Anne Marie I don't want to hear attacks on Julia's beliefs or Julia's life. Not from your sister and not from you.

(starts to get up)

Goodbye, Sammy.

SAMMY

(takes her hand)

Aw, come on, Lillian, Anne Marie doesn't hold ill thoughts. You understand about relationships, why Anne Marie and I were a battleground all our lives and here's something you don't know: On my graduation day my little sister cried like an infant. She took my arm and kissed me and gave me a tender touch and within minutes, within minutes, Lillian... it was done. What I wanted to do for years. She had the same ideas I had. All tucked up inside her someplace. And to this day, of all the girls I ever had, my sister was the best. She was thrilling, Lillian. And did I ever suspect what she had in mind? Not for a minute.

(smiles)

Don't look at me like that, she was sixteen. She's very complicated. Come on now you're so slick, so unruffled. You have no right to put up your nose. Your life's no closed book. No one is scott free, you know. After all, the whole world knows about you and Julia.

297 Continued

LILLIAN

What does the whole world know,  
Sammy?

SAMMY

Ohhh ...

LILLIAN

What does the world know?

SAMMY

Ohhhh, don't be that-way.  
(smells the centre-  
piece rose)

I'm a sophisticated man. If  
anybody understands the sex  
urge of the adolescent girl  
it's me. Do you know that in  
Paris the women are wearing  
watches around their legs.  
Little garters with timepieces  
in them.

297 Continued

29

As he speaks, LILLIAN stands up, leans across the table and with lightning speed slaps his face, his chair falls over and she pushes the table over on top of him.

298 INT. TRAIN COMPARTMENT - ANGLE ON LILLIAN - MORNING

30

asleep in her berth. The train is pulling into a station. A knock on the door. She sits up. Looks past the drawn shade. It is morning. The knock again on her compartment door. She gets out of the berth. Opens the door, looks out. The YOUNG MAN who was in compartment 13 and sat at her table is there.

YOUNG MAN

(English accent, bright  
and rosy)

Good morning! Just to say goodbye  
to you, and have a happy trip.

(very, very softly)

Your trunk was removed by the Germans.  
Last night. They kept it. They must  
be suspicious. But you're in no danger.  
You're across the border. You're in  
Warsaw now. Do not return from Moscow  
through Germany. Travel another way.

(his bright voice again)

My best regards to your family. Take  
care of yourself. Wrap up well.  
Not to worry. Bye-bye, now!

299 INT. TRAIN COMPARTMENT - DAY

31

YOUNG MAN moving briskly away from CAMERA.

300 EXT. LONG SHOT - POLAND - DAY

32

The train moving across countryside. Outside we can see  
Polish farmers at work.

301 INT. COMPARTMENT - DAY

33

LILLIAN is sitting by the window. Deep in thought. We  
begin to hear Shakespeare's Hamlet spoke in Russian.

HAMLET'S VOICE (O.S. - In Russian)

I'll be with you straight, go a little  
before. How all occasions do inform  
against me, and spur my dull revenge!

301 Continued

HAMLET'S VOICE (Cont)

(O.S. - In Russian)

What is a man, if his chief good  
and market of his time be but to  
sleep and feed?

302 INT. THEATRE - MOSCOW - NIGHT

Side angle from wings. HAMLET in f.g. Heavy proscenium arch. A segment of the RUSSIAN AUDIENCE in stalls suggest the theatre is packed. LILLIAN is in a box with her OFFICIAL PARTY.

HAMLET (In Russian)

... A beast, no more. Sure he that  
made us with such large discourse  
looking before and after, gave us  
not that capability and godlike  
reason to fust in us unused.

303 INT. THEATRE - CLOSE SHOT LILLIAN - NIGHT

Her eyelids heavy. She is bored, she stifles a yawn.

HAMLET (In Russian)

... Now whether it be bestial oblivion,  
or some craven scruple of thinking too  
precisely on th' event ---

We begin to HEAR other sounds over Hamlet's speech. Heavy footsteps. Boots. Running up steps, across wooden floors. The sound of a door being pushed open violently. Suddenly LILLIAN comes wide awake. She looks over her shoulder as if someone had called her.

304 INT. DARK ROOM - NIGHT

We see GREY FIGURES. Converging. MEN entering a room. Grappling. Shots fired. A knife exposed, it slashes down hard. One FIGURE stumbling, other FIGURES move in on it, the FIGURE, limping, tries to move away. But the knife cuts cruelly into flesh again, and the FIGURE falls and other FIGURES move around it and fight off the MURDERERS.

(OVER ALL THIS BEGINS A DEEP, SOMBRE, MUSICAL NOTE)

305 INT. THEATRE - NIGHT

305

Angle on the AUDIENCE, standing. Applauding. SOMBRE NOTE CONTINUES.

306 INT. THEATRE - NIGHT

306

Angle on HAMLET and the TROUPE on stage. Applauding. SOMBRE NOTE CONTINUES.

307 INT. HOTEL CORRIDOR - NIGHT

307

LILLIAN says goodbye to a group of friends. Gets her key from a WOMAN FLOOR SUPERVISOR. She moves toward her door. LILLIAN opens her door. Looks in. Turns on the light. She reacts. SOMBRE NOTE STOPS.

308 HER P.O.V.

308

Her trunk is in her room.

309 INT. HOTEL ROOM - LILLIAN

309

looking at the trunk. She closes the door. Then she moves to the trunk. The key has been attached. She is about to open it when she reacts to something O.S.

310 ANGLE AT THE DOOR

310

There is a message, a cablegram. LILLIAN moves to it. Picks it up. Starts to open it. But then she stops. The dark, musical note resumes in b.g. It grows gradually louder, fuller. She looks apprehensively at the envelope. She starts to open the envelope again.

311 INT. LILLIAN'S ROOM - NIGHT

311

Dark. We can barely see where we are. CAMERA moves past an open cablegram and comes to Lillian sitting in a chair on the far side of the room. As CAMERA moves toward her WE HEAR:

MAN'S VOICE (O.S.)

Julia has been killed. Please advise Moore's Funeral Home Whitechapel Road, London what disposition. My sorrow for you ...

We are MOVING IN CLOSE on LILLIAN. She has been drinking. She looks off.

311 Continued

MAN'S VOICE (O.S.)

My sorrow for all of us.  
Signed John Watson.

CAMERA stops. HOLDS on LILLIAN.

JULIA'S VOICE (O.S.)

(Young Girl)

I see a gun.

LILLIAN'S VOICE (O.S.)

(Young Girl)

I see a gun. A handsome soldier  
is going to shoot it.

DISSOLVE TO

312 EXT. ADIRONDACKS (1922) DAY

A relatively steep hillside, open, free of trees. LCNG  
SHOT JULIA and LILLIAN (AS YOUNG GIRLS) walking towards  
the top of the hill. They are silhouetted against the  
skyline.

JULIA

I see a gun and a handsome soldier  
is going to shoot it but it won't  
shoot.

LILLIAN

I see a gun and a handsome soldier  
is going to shoot it but it won't  
shoot and the brave, handsome  
soldier says, 'I need another gun!'

JULIA

I see a gun and a handsome soldier  
is going to shoot it but it won't  
shoot and the soldier says, 'I need  
another gun', and someone shouts  
back ... 'Sorry, soldier ... that's  
the last gun.'

Pause. They continue up the hill. Then:

JULIA

(a great, wonderful  
cry)

That's the last gun!

312 Continued

312

LILLIAN

(laughing)

Yeah. Oh, yeah.

They move off ... laughing ... into the wind, and as they move away the CAMERA PANS up into a blinding sun.

313 INT. LILLIAN'S ROOM - MOSCOW

313

LILLIAN in the dark.

314 ANGLE ON HER TRUNK

314

LILLIAN is in b.g. in chair. After a moment she begins to rise. Slowly. She moves toward CAMERA and the trunk. She kneels in front of it. Takes the key and opens the lid. Her reaction to:

315 CLOSE ON TRUNK

315

The lining is in shreds. Everything has been torn apart. Drawers broken. Linings of clothing pulled apart. It has been ravaged.

316 ANGLE ON LILLIAN

316

LILLIAN

(her face slowly  
twists into pain)

Ohhhh!

317 INT. FUNERAL PARLOUR - LONDON - DAY

317

We are in a small, stuffy, salmon-coloured room. LILLIAN and the UNDERTAKER:

UNDERTAKER

There was a rather deep slash on her face. It was difficult to remove. However, I did meet with some success. Although I wasn't half so clever on the rest of her. Of course, if you wish to look at ...

LILLIAN

(sharp)

No! I don't wish to look. Of course  
I don't!

317 Continued

UNDERTAKER

Oh, beg pardon, Mum!

He waits a moment then quickly brings an envelope from his drawer. Hands it to LILLIAN.

UNDERTAKER

This here note was left for you.

LILLIAN takes it. Opens it. Starts to read. We HEAR a man's voice. The same one we heard reading the cablegram in Moscow.

MAN'S VOICE (O.S.)

It is your right to know that the Nazis found her in Frankfurt.

CUT TO

318 INT. A LONG DARK CORRIDOR

318

LILLIAN moves through. CAMERA HOLDS as she moves away. The UNDERTAKER is moving slightly ahead of her.

MAN'S VOICE (O.S.)

(continuing)

She was in the apartment of a colleague. We got her to London in the hope of saving her. None of us knows what disposition her family wishes to make. We could not reach the grandparents or the mother. I am sorry that I cannot be there to help you. It is better that we take our sorrow for this wonderful woman into action and perhaps revenge. Yours, John Watson, who speaks here for many others.

The UNDERTAKER stops far up the corridor and indicates a doorway to LILLIAN. She turns and looks into the room. Moves in.

319 INT. FUNERAL PARLOUR - SLUMBER ROOM

319

LILLIAN moves in from the corridor. PULL BACK to show an open casket.

320 ANOTHER ANGLE

320

LILLIAN moves a few feet from the casket. Fearful of looking in at first. Then slowly she approaches it She

320 Continued

320

stops when she is over it. She looks down at it. Then she slowly leans over the face. She is about to kiss the cold cheek, but instead stops and brings her hand to the face and touches it gently with her fingertips.

321 TIGHT SHOT - LILLIAN'S FACE

321

322 TIGHT SHOT - LILLIAN'S EYES

322

They stare as if they can't close. They stare ... and then they shut.

323 INT. UNDERTAKER'S OFFICE

323

LILLIAN and UNDERTAKER.

LILLIAN

Where will I find John Watson?

UNDERTAKER

I don't know a John Watson, Mum.

LILLIAN

You gave me a note. He wrote me a note.

UNDERTAKER

I picked up the note when I collected the body, Mum.

LILLIAN

And where did you collect the body?

UNDERTAKER

The house of a Dr Chester Lowe, Thirty Downshire Hill.

324 EXT. LONDON STREET

324

LILLIAN at a London town house. The number "30" on the door. An older WOMAN opens the door.

WOMAN

Yes?

LILLIAN

Dr Chester Lowe?

WOMAN

There's no Dr Chester Lowe here.

LILLIAN

But this is thirty Downshire Hill.

WOMAN

There's no Dr Lowe, I'm sorry.

LILLIAN

Perhaps John Watson, then?

WOMAN

I'm sorry, you have the wrong address.

LILLIAN

I'm a friend of Julia's.

WOMAN

(a slight hesitation)  
I'm sorry!

LILLIAN

I don't believe you.

WOMAN

Excuse me!

LILLIAN

The undertaker gave me this address.

WOMAN

You have the wrong address.

LILLIAN

(pushing the door)

I'm not even sure what I'm looking for, only I need to know something more. I can't put it all together. Look, I have a letter here from John Watson. See it's addressed to me. You can trust me!

The door slams shut.

LILLIAN

(calling out)

I'm Julia's friend!

325- DELETED  
329

329A EXT. INT. SMALL BAKERY (STRASBOURG)

CAMERA shooting from outside into a modest display in BAKERY WINDOW. Inside is LILLIAN, distraught, dishevelled, concluding unheard discussion with the BAKER who shakes his head, shrugs and escorts her to door. Outside he says:

BAKER

(not overly polite)

Madame, it's impossible... Alsace is not a village, it is a big province.

LILLIAN walks away.

329B EXT. C.U. COBBLE STONES

TRAVELLING SHOT on LILLIAN'S FEET as she struggles along.

329C/D EXT. L.S. STREET IN STRASBOURG (NEAR CATHEDRAL)

BUS moving across screen, disclosing view of busy street and LILLIAN approaching. FULL BACK to show that we are inside another BAKERY, the SHOP WINDOW in F.G. LILLIAN looks in.

330 INT. BAKERY

POV the BAKER, having sold long loaves of bread to two women who are just leaving.

331 INT. BAKERY

LILLIAN enters. The BAKER turns to her, appraising her unusual appearance.

LILLIAN

Do you speak English?

BAKER

Oui, a little.

LILLIAN

I would like to ask you a question.

BAKER

Yes.

331 Continued

LILLIAN

I'm from America.

BAKER

Ah...

LILLIAN

Do you know any Americans?

BAKER

Americans?

(he stops, looks at  
her questioningly -  
then protective)

No, I know no Americans. What is it  
you want, Madame?

Pause.

LILLIAN

(impulsively)

I'm a friend of one you might know,  
I'm looking for her Baby.

The BAKER'S WIFE has appeared. LILLIAN looks at her.

BAKER

I am very busy now. If you don't  
want bread, I cannot help you.

LILLIAN

(to Baker's wife)

I am a friend of Julia's, Madame.

The WIFE looks at the BAKER.

LILLIAN (continuing)

Do you know that Julia is dead?

The WIFE looks at LILLIAN.

WIFE (French)

Who is she? What does she want?

BAKER (French)

Just sit quietly, it will be all right.

WIFE (French)

What does she want?

LILLIAN

Would you know about a baby named  
Lilly?

331 Continued

31

BAKER

There is no baby here. There is no baby.

(moves to curtain,  
pulls it back)

Look.

LILLIAN moves to the curtain. Looks past it.

332 LILLIAN'S POV - Through curtain

32

We see a modest kitchen. A small bedroom. There is no sign of a baby.

333 CLOSE SHOT - BAKER

33

BAKER

(with compassion)

There is no baby. I'm sorry.

LILLIAN finally accepts this. She feels powerless. We begin to hear the distant strains of a band playing "East Side, West Side."

334 ~~DELETED~~

34

335 EXT. NEW YORK HARBOUR (1937) - DAY

35

Angle on Ocean Liner (the "De Grasse") docked. We HEAR the ship's band playing "EAST SIDE, WEST SIDE" as we favour a casket being lowered to the dock. We continue to hear the music in the b.g.

336 INT. CUSTOMS AREA

36

LILLIAN with CUSTOMS MAN who is going through her luggage. HAMMETT is waiting for her on the other side of a picket fence.

337 INT. A DARK PLACE (SUDDEN SILENCE)

37

Silence. LILLIAN wearing the Madame Pauline hat. She is stone still, then turns and looks confused.

LILLIAN

Hello!

338 ANGLE ON LILLIAN - GARE DU NORD, PARIS

She is running through the station wearing the hat.

LILLIAN

(frightened)

Mr Johann. Hello! Hello!

(a beat, then:)

Hellooooo!

339 INT. BEACH HOUSE - BEDROOM - NIGHT

LILLIAN sitting up quickly from a nightmare. Perspiring. HAMMETT is next to her. She turns and looks at him.

HAMMETT

(gently)

Go back to sleep, Lilly.

HOLD a moment. She nods. Lies back down. Stares at ceiling. HAMMETT moves closer. Holds her.

LILLIAN'S VOICE (O.S.)

I have Julia's ashes. Tell me what to do with them. Their grand-daughter had a baby. Don't they care about it?

CUT TO

340 INT. JULIA'S GRANDPARENTS' HOUSE - ENTRY HALL - DAY

CLOSE SHOT MAID peering through a crack in the open door

MAID

I'm sorry. They're not at home.

LILLIAN

I don't believe that.

LILLIAN moves into CAMERA pushing past the MAID into the house.

MAID

Please, Ma'am, you'll have to wait outside.

LILLIAN

No! I will not wait outside!

The BUTLER (Raines) appears. (We met him twenty years ago)

RAINES

What's the trouble, Anna?

LILLIAN

Do you remember me? I used to come with Julia on weekends. We were children, remember her friend, Lillian?

RAINES

I'm afraid I don't.

LILLIAN

Of course you do.

MAID

She won't leave, Mr Raines.

RAINES

Please to step outside, Madame.

LILLIAN

I will not please to step anywhere until I speak to Julia's grandparents. I know you remember me.

RAINES

They are on a cruise, Madame, they will not be returning for eight weeks.

LILLIAN

I don't believe you!

RAINES

I will take the information, Madame, and see that they ---

LILLIAN

Julia's been murdered, it is not to be referred to as 'information'. I have Julia's ashes. Tell me what to do with them.

RAINES

If you don't leave, Madame, I will have to call the police.

LILLIAN

(calls upstairs)

What about her mother? Maybe her mother cares about her daughter's baby and her daughter's ashes.

RAINES

Telephone the police, Anna.

340 Continued

ANNA moves away quickly. LILLIAN stares at RAINES.

LILLIAN

(to Raines)

You took care of her, I remember  
you, you cared about her, you held  
her, she's the only one who treated  
you like a human being.

341 EXT. LONG SHOT - TRAIN - DAY

It is crossing the European countryside.

342 INT. COMPARTMENT OF TRAIN - DAY

LILLIAN sits, eyes straight ahead. Next to her is a  
MAN looking out the window. We cannot see his face.

343 TIGHT SHOT - LILLIAN - DAY

continuing to look straight ahead. Suddenly, the Man's  
arm moves behind LILLIAN. LILLIAN turns and looks toward  
the MAN.

344 HER P.O.V. - ADOLF HITLER (STOCKING MASK)

moving to embrace her. To kiss her on the mouth.

345 FULL SHOT - DAY

LILLIAN tries to scream. He keeps coming at her, she  
twists away, runs out of the compartment.

346 INT. TRAIN CORRIDOR - DAY

LILLIAN running away from CAMERA. We HEAR the sound of a  
BABY crying.

347 INT. TRAIN PLATFORM - DAY

ANGLE on LILLIAN away from CAMERA. Close shot LILLIAN  
as she opens the door between cars.

## 348 HER P.O.V. - DAY

348

The GERMAN WOMAN we saw in the German Consulate in Paris holding a BABY. LILLIAN reaches desperately for the BABY.

She struggles to take it. The BABY screaming. LILLIAN pulls at the BABY and her own desperate and terrified screams merge with the baby's as SHOT goes out of focus.

## 349 INT. BEACH HOUSE - BEDROOM - NIGHT

349

LILLIAN and HAMMETT in bed. They both stare at the ceiling. LILLIAN smoking. Then, suddenly, she gets out of bed, sits on the side, then stands up ... moves to the window, looks out. CAMERA FOLLOWS HER into bathroom. She stands up against the sink. She begins to get tears in her eyes. Quickly, she turns and splashes water on her face, tries to dry off the tears along with the water but the tears continue. Angrily, she throws her cigarette into the toilet. She flushes it, turns the water in the sink back on. Waits a few moments, and, finally, when she can't contain the tears any longer, she begins to sob against the tile wall. HAMMETT moves into FRAME. He leans against the door, watches her. Then gently:

HAMMETT

They never wanted to find the baby.

LILLIAN

(crying, without  
looking up)

But I did.

HAMMETT

You tried.

LILLIAN

I didn't try hard enough.

HAMMETT

You hired detectives, you had lawyers.  
You did what you could.

LILLIAN

I don't know.

HAMMETT

They never wanted to find the baby.  
They wanted Julia's money and they  
got it.

349 Continued

LILLIAN

The bastards.

HAMMETT

So now let it be.

LILLIAN

But maybe she's alive someplace.

HAMMETT

The baby is dead, Lilly.

LILLIAN

(getting very upset)

I won't believe that, you don't know that!

HAMMETT

Get done with it, now.

LILLIAN

Don't tell me to get done with it!  
I can't get done with it, ever.

HAMMETT

Lillian! The baby is dead! Julia was and isn't, that's all.

LILLIAN

And when you die will you want me to feel that way about you?

HAMMETT

Oh, I'll outlive you. But then maybe not, you're stubborn.

QUICK DISSOLVE TO

350 EXT. ROWBOAT - LILLIAN (AS IN SC.1) (1962) - DAY

As she waits for a fish to bite:

LILLIAN'S VOICE (O.S.)

Hammett didn't outlive me and I've gone on for a good many years since. Sometimes fine -- not always. But he was right. I am stubborn. I haven't forgotten either of them.

HOLD a beat, then CAMERA PANS DOWN to a C.U. of the line being gently tugged by a fish. We watch it for a moment and then from O.S. we HEAR:

351 EXT. KETCH (OFF MASSACHUSETTS SHORE AS IN SC. 113) 351  
(1921) - LONG SHOT - DAY

The small figures of LILLIAN and JULIA on deck. Screaming to be heard.

LILLIAN  
There must be a trial.

JULIA  
Oh, yes. A long one. And she's convicted.

LILLIAN  
Guilty?

JULIA.  
Guilty!

352 CLOSE SHOT - THE KETCH - LILLIAN AND JULIA 352

LILLIAN  
And the real killer never tries to save her?

JULIA  
Never! And her husband, Richard Arlington, disowns her.

LILLIAN  
What about her lover?

JULIA  
He joins a monastery.

LILLIAN  
What happens to her?

JULIA  
She's hung by the neck until she's dead.

LILLIAN  
No kidding.

JULIA  
But before she dies ... she raises her head high ... and she speaks these immortal words: 'It was worth it. The kiss was WONDERFUL.'

They scream with delight.

352 Continued

351

JULIA

It's a risky business, love.

LILLIAN

But it's WONDERFUL.

They laugh wildly.

353 LONG SHOT - THE KETCH

352

cutting through the water. Sailing away from CAMERA.

THE END

PARIS MONTAGE - SCENE 171

1. Insert Electric Sign 'Scheherezade'.

2. INT. SCHEHEREZADE

Elegant Russian Night Club in full swing. LILLIAN and party at table. Balalaika Band in f.g. WAITERS in Cossack uniforms serve flaming skewered meat. Russian music.

3. INT. ORNATE STAIRCASE

LILLIAN and party walking up steps which are flanked by Garde Republicaine at attention, sabres drawn. They are welcomed at top of steps by very dignified official.

4. Insert Posters: Josephine Baker  
Maurice Chevalier  
(Dolly Sisters)

5. Electric Sign 'Boeuf sur le toit' - Night

6. INT, NIGHT CLUB - NIGHT

Cuban Band, frenetic music, people dancing, LILLIAN and friends drinking.

7. POSSIBLY HARRY'S BAR

LILLIAN and friends, fairly stoned, staggering slightly as they exit.